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FIRST PORTION.

CATALOGUE
OF
THE COLLECTION OF
PICTURES

FROM
BLENHEIM PALACE,

Which, by order of His Grace

THE DUKE OF MARLBOROUGH,

Will be Sold by Auction, by
MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 26, 1886,

AT ONE O'CLOCK PRECISELY.



Each portion may be publicly viewed Three Days preceding.
Catalogues of the whole Collection, price One Shilling ; by post, One Shilling and Threepence.

Catalogues of each Portion, price Sixpence, may be had at
Messrs. CHRISTIE, MANSON and Woods' Offices, 8 King Street,
St. James's Square, S.W.

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CONDITIONS OF SALE.

—o—

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
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- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

"Abridged from the Privately Printed 'Catalogue Raisonné,' by George Scharf, C.B., F.S.A., Director of the National Portrait Gallery."

CATALOGUE.

—○○○—
First Day's Sale.

—○○○—
On SATURDAY, JUNE 26. 1886,

AT ONE O'CLOCK PRECISELY.

—○○○—
L. BACKHUYSEN.

1 A SEA-PIECE

A large yellow ship in the centre bearing a tricolour flag, and having among the carvings at the stern two lions, and a crown and shield: a boat with flag is putting off from the ship and advancing to the spectator. The ships are firing a salute. The monogram of the painter, "L. B. f.," is inscribed in light letters upon grey at the end of the boat. The sea is extremely well painted, although the picture fails to attract at first sight.

25½ in. by 32 in.

Painted on canvas

J. VAN BALEN.

2 TWO NAKED NYMPHS, reclining under the shade of a tree, Cupid beside them, whilst a satyr with long ears is playing on a pipe

41 in. by 57 in.

FLEMISH SCHOOL.

3 BOORS DRINKING

BRAUWER.

- 5 PORTRAIT OF A MAN, bareheaded, with moustache and dark hair, in a black dress, with plain white collar, the head turned, and looking to the left. A very small picture

$7\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

Painted on panel

BREUGHEL.

- 6 ORPHEUS, in a blue-green landscape, surrounded by every variety of animals

$10\frac{1}{4}$ in. by $13\frac{1}{2}$ in.

A curious small picture, painted on copper

Attributed by Dr. Waagen, p. 123, to Roland Savery

BREUGHEL.

- 7 THE DESTRUCTION OF TROY AND THE ESCAPE OF ÆNEAS AND ANCHISES

A curiously finished picture, with much prevalence of blue and of salmon-colour among the distant buildings. Painted on one large sheet of copper. There are traces of a signature with black letters in the foreground, but they have not hitherto been satisfactorily deciphered.

$18\frac{1}{2}$ in. by 31 in.

P. BRILL.

8 A SMALL SQUARE LANDSCAPE

A stag being coursed across undulating green hills, one of which, to the left, is crowned with a château. Sportsmen in right-hand corner mounted on white horses; a man in front taking aim with a gun from behind a rock.

6½ in. by 8½ in.

Painted on panel

GONZALES COQUES.

9 PORTRAITS OF A DUTCH FAMILY

A most admirably painted picture. The terrace with the Atlantis figures and distant landscape occur in other pictures both by Coques and by Rubens, viz. in the Duchess of Buckingham and children, the property of Sir Culling Eardley, Bart.

20 in. by 29 in.

A. CUYP.

10 TRAVELLERS HALTING AT AN INN ON THE BANKS OF A RIVER

One man has already mounted, and is seen riding away under the projecting sign of the White Swan. A second is about to mount his horse, whilst the third, seated on a log of wood, is in the act of pulling on his boots. A girl holding a pewter jug stands waiting to offer him a glass of ale. His white horse, forming the centre and principal light of the picture, is held by a sturdy little boy in a broad-brimmed hat. The painter's name, signed in black letters, below the upturned trough, in front, is partially hidden by the frame.

24½ in. by 33½ in.

Painted on canvas

A. CUYP.

11 PORTRAIT OF A DUTCH LADY

27½ in. by 24 in.

VAN DELEN.

- 12 A LONG ARCHITECTURAL COMPOSITION, consisting principally of a colonnade in perspective, with a large monument against the wall on the right hand, similar in style to some of the Papal monuments in St. Peter's at Rome.

A woman appears towards the left, kneeling before a chafing-dish or portable altar.

21½ in. by 34 in.

Painted on panel, signed and dated D. VAN DELEN F. 1655

VAN DYCK.

- 13 TIME, OR SATURN, represented as an old man with wings, clipping the wings of Cupid. The boy struggles in his arms. A skull, the capital of a column, and the scythe of Time are on the ground

69½ in. by 44 in.

Painted on canvas in very low tone

Described among the Works of Van Dyck in Smith's Catalogue, No. 262

Mentioned by Dr. Waagen, p. 122

Engraved in mezzotint by M^r Ardell and Valentine Green

VAN DYCK.

- 14 THE VIRGIN AND CHILD. Figures life-size

Perhaps the most beautiful of the many repetitions of this charming composition. The Virgin's countenance is raised to heaven, whilst the Infant Saviour looks thoughtfully away to the right.

In some versions of this picture, as in the Munich and Marbury Hall pictures, the eyes of the Virgin are lowered to read the words 'Agnus Dei,' inscribed by the Infant Baptist, who is introduced below.

49 in. by 45 in.

Painted on canvas

Described in Smith's Catalogue, No. 263

Engraved by Pontius, Carmona, Finden, and Salvador

VAN DYCK.

15 THE VIRGIN AND CHILD

A small repetition of the beautiful picture in the Large Drawing-room. It is darker and browner than the larger picture, and the eyes of the Madonna are not so much turned to the left.

17 in. by 14 in.

VAN DYCK.

16 ST. SEBASTIAN

A small standing figure shaded in brown tones with remarkable force.

37½ in. by 18½ in.

Painted on canvas

FERG.

17 A SMALL SQUARE LANDSCAPE

A horseman following two carts with people along a road shaded by trees. Three horsemen are seen following a waggon on the brow of a hill to the left.

6¼ in. by 8 in.

Painted on copper

Signed in interlaced letters v.f. on the side of a stone near the right-hand corner

FERG.

18 THE COMPANION

Five men trying to urge on four horses dragging a small cañon in a cart. Two of the men apply handspikes to the wheel; a third, acting as postillion, lashes the horses with a stick; a fourth leads them on foot; the fifth is mounted, and also raises his stick to strike. This party is followed by a covered waggon, conveying a man, woman, and child. Three horsemen follow. Fantastic-shaped trees rise above the hill, and relieve against the sunny sky. Other people are seen proceeding from a cottage on the extreme right.

6¼ in. by 8 in.

Painted on copper

These pictures are minutely and beautifully finished

F. FRANCK.

19 THE PASSAGE OF THE ISRAELITES THROUGH THE RED SEA AND
THE DESTRUCTION OF PHARAOH'S HOST

A small but brilliantly coloured picture, with crowds of figures, abundantly characteristic of "Old Franks," as this painter is commonly called. It is signed and dated 1621, on the side of a chest in the left-hand corner. A group of Elders looking at the bones of Joseph in a stone sarcophagus is in accordance with the passages in Exodus, chap. xiii. v. 19, Genesis, chap. xlvii. v. 30, and Genesis, chap. l. v. 25. They were finally buried in Shechem: Joshua, chap. xxiv. v. 32.

20 in. by $28\frac{1}{2}$ in.

Painted on panel

F. FRANCK.

20 THE PASSAGE OF THE RED SEA

Very similar to the preceding picture. The figures here are upon a somewhat larger scale, and less crowded. It is signed in brown letters on the pale green foreground, and dated 1630.

26 in. by 43 in.

Painted on panel

HEEMSKIRK.

21 THREE MEN SEATED AT A TABLE

The left-hand figure holds a pipe, the one in the centre holds a jug, and, by the action of his right hand, seems to express disapprobation of what the first has been saying, whilst the third, who rests one leg on a bench, is smelling a round fruit, and holding his hat in the other hand.

Painted on oaken panel, and branded in the centre on the back with a peculiar device.

$13\frac{1}{2}$ in. by $23\frac{1}{2}$ in.

HUGHTENBERG.

22 BATTLE BETWEEN TURKS AND EUROPEANS, probably in reference
to the wars in which Prince Eugene distinguished himself

11 in. by 22 in.

Small oval picture, seemingly painted on paper

HUGHTENBERG.

23 GENERALS ON HORSEBACK

24½ in. by 30 in.

HUYSMAN.

24 A VERY RICH AND EFFECTIVE LANDSCAPE

The deep brown and green trees harmonise with the rich blue sky, broken with bright and yellowish white clouds.

19½ in. by 27 in.

Painted on canvas

JORDAENS.

25 THE DEPOSITION, or the dead body of our Saviour mourned by the Virgin and others after the Crucifixion.

A composition of eight figures, life-size, impressed with a peculiar solemnity of tone and expression. The dead body of the Saviour lies supported by the Magdalen in front of the Virgin seated alone in the centre of the picture. A second holy woman is at the feet of Christ, whilst a third, much more aged and dressed like a nun, approaches on the extreme right with a golden salver. Three Apostles stand in attitudes of grief in the background, the eldest of whom rests his arm on a step of the ladder, which is the only indication of the locality. No portion of the cross, not even the stem, to which the ladder would be attached, is visible. A silver jar and basin, and the paper bearing the inscription which Pilate wrote, lie at the feet of the Magdalen. St. John, a heavy figure such as is seen in early German art, and clad in cumbrous crimson drapery, stands to the left of the Virgin, wringing his hands.

80 in. by 74 in.

Painted on canvas

This picture is mentioned as a chef-d'œuvre of Jordaens in Smith's Catalogue Raisonné of the Works of Rubens, p. 359

JORDAENS.

26 THE DEATH OF ADONIS

The body lies extended on the ground. Venus laments him with passionate action, whilst Cupid stands at his head to the left. The background is a dark landscape; three dogs are visible towards the feet of the youth, and also a hunting-bugle. The fatal boarspear, stained with blood, is not omitted.

The composition of this picture is very similar to one by Schut in the gallery at Vienna, representing the Death of Leander. See vol. ii. pl. 151, of Haas's *Galerie de Vienne*.

52½ in. by 60½ in.

P. DE LAER.

27 A SMALL PICTURE ON PANEL, representing a cow standing towards the left. A girl kneeling at a hen-coop. Other cattle are introduced

10 in. by 11 in.

LAMBERT LOMBARD.

28 MADONNA AND CHILD. The Virgin, clad in a brown dress, is represented lifting a white coverlid from the naked Child

This picture, which exhibits many Flemish characteristics, was formerly attributed to Correggio.

29 in. by 24 in.

Painted on panel

Described by Dr. Waagen, p. 123

D. MAAS.

29 VIEW OF ALTHORP. A large open space in front with numerous figures promenading; many of them on horseback

31 in. by 40 in.

MINDERHOUT.

- 30 VIEW OF A QUAY ON THE SCHELDT OPPOSITE TO ANTWERP,
chiefly interesting as a view of the city at a known date

The spire of the cathedral is in the centre of the picture. To the left, in front, a passage-boat with peasantry. To the right, on the quay, are cavaliers escorting ladies to a boat; others riding away on horseback. To the extreme right are two girls with large round brass vessels on their heads.

64 in. by 94 in.

A large picture painted on canvas

It is signed in large grey letters upon a stone ground, H. van Minderhout, 1678

P. NEEFS.

- 31 INTERIOR OF A CHURCH
19½ in. by 31 in.

VAN DER NEER.

- 32 LANDSCAPE, highly finished and in glowing colours

A windmill is seen across the water to the extreme right. The artist's monogram is in the foreground in light yellow letters upon deep brown.

9 in. by 13 in.

Painted on panel

A small picture, exquisitely finished, and of great beauty

Both this and a second picture by the same master are mentioned by Dr. Waagen, vol. iii. p. 127

VAN DER NEER.

- 33 A LARGE LANDSCAPE WITH WARM SKY

A group of bird-catchers in the front, an extent of buildings seen across a dark piece of water. Heavy trees and buildings occupy the left-hand side. An excellent specimen of the master.

39 in. by 52 in.

Painted on canvas

Signed in light colour with the letters A.V.D.N. combined as usual, in left-hand corner

Mentioned by Dr. Waagen, vol. iii. p. 127

NIEULANDT.

- 34 THE BAPTISM OF OUR SAVIOUR. A small picture crowded with figures

26 in. by 19½ in.

PALAMEDES.

- 35 A FAMILY PICTURE, consisting of six figures in an apartment

The gentleman and lady are seated at a table; the former has his hand on the arm of a boy holding cherries; a lady, in a broad-brimmed hat, is leading a child away from the table, at the foot of which a young man is seated. Three of the figures wear large drooping frills and black dresses. A handsome Turkey carpet covers the table, and a metal flagon remains on it.

19½ in. by 26 in.

Painted on panel

A very carefully finished picture

REMBRANDT SCHOOL.

- 36 A SMALL PICTURE, representing two men on the ground supporting a dying figure clothed in white drapery

20 in. by 16 in.

REMBRANDT.

- 37 THE WOMAN TAKEN IN ADULTERY.—A large composition of six figures, half-length, life-size

The Saviour stands with clasped hands confronting the woman, from whose head a burly man in a Phrygian cap is lifting a veil

45 in. by 54 in.

Painted on canvas

Mentioned in Smith's Catalogue of Rembrandt's works, No.

113.

REMBRANDT.

- 38 ISAAC BLESSING JACOB. A composition of three figures, the size of life

The boy's face, which is turned full towards the spectator, conveys an expression of pain or contrition (Gen. xxvii. 12.)

The quiver and the arrows are introduced according to the text, Gen. xxvii. 3.

A large picture of this subject, attributed also to Rembrandt, but differently composed, is in the Dulwich Gallery.

20 in. by 16 in.

Painted on canvas

Mentioned in Smith's Catalogue Raisonné of Rembrandt's works, No. 11

ROTTENHAMER.

- 39 A LARGE PANEL PICTURE REPRESENTING THE SEASONS CONSTRUCTING GARLANDS WITH FRUIT AND FLOWERS. Satyrs also appear bearing a basket of fruit

Cornfields and ploughing occupy the centre of the picture, whilst above Ceres is seen presenting her gifts to Jupiter, Neptune, Minerva, and other Olympian deities seated at a table.

ROTTENHAMER.

- 40 A WREATH OF FLOWERS ENCIROLING A HOLY FAMILY, COMPOSED OF SIX FIGURES

The Virgin, seated, is receiving a napkin from a naked boy on the left hand, who holds it over a laver. St. John, on the opposite side, embraces the Infant Saviour, whilst the Virgin holds his foot as if about to wash it. Joseph and Elizabeth are also present.

16½ in. by 21 in.

Painted upon copper

ROTTENHAMER.

- 41 MARS AND VENUS ENSNARED BY VULCAN, AND EXPOSED TO THE RIDICULE OF THE GODS OF OLYMPUS

18 in. by 26 in.

Painted on copper

An elaborate picture with numerous figures

ROTTENHAMER.

42 A FEAST OF THE GODS

A minute and elaborate painting on copper. It represents the arrival of Neptune with presents to celebrate the marriage of Peleus and Thetis.

18 *in.* by 26 *in.*

ROTTENHAMER.

43 THE FEAST OF THE GODS. A repetition of the preceding subject

21 $\frac{1}{4}$ *in.* by 28 $\frac{1}{2}$ *in.*

ROTTENHAMER.

44 THE HOLY FAMILY

16 $\frac{1}{2}$ *in.* by 21 *in.*

J. RUYSDAEL.

45 A LANDSCAPE, with open fields and figures at the bend of a road. The spire of a villago church rises on the right

9 *in.* by 13 *in.*

SNYDERS.

46 A WHITE DOG SEIZING A YOUNG WILD BOAR, WHO ROLLS ON HIS BACK UNDER A BRAMBLE COVER

29 $\frac{1}{2}$ *in.* by 42 *in.*

A small picture

SNYDERS.

47 A COMPANION PICTURE

Two wild boars, one turned directly towards the spectator as if advancing; the other, very small and much younger, is rushing away to the left.

29 $\frac{1}{2}$ *in.* by 42 *in.*

SNYDERS.

48 A STAG-HUNT

Dogs overtaking a stag running to the left. The hinder parts of a second stag bounding away are just visible. A dog falls wounded in front. A similar picture in the Dresden Gallery. Very dark and subdued in tone.

57 in. by 18 in.

Painted on canvas

STEENWYCK.

49 A SMALL UPRIGHT PICTURE

Interior of a church, looking into a side-chapel, in which is a youth lighting the candles before the altarpiece. A beggar-woman seated on the left hand. A young man standing alone in the foreground, crossing himself, hat in hand, as if about to take his departure.

11 in. by 8½ in.

Painted on panel

TENIERS.

50 A SMALL OBLONG LANDSCAPE, very pale in colour

Small figures in foreground; a gipsy telling a man in a red cap his fortune. A cross is fixed in the ground to the right, below which are the painter's initials, D. T.

14 in. by 24 in.

TENIERS.

51 AN INTERIOR, with figures

A composition of seven figures: three are playing at cards, two watching the game, and two figures are at the chimney in the background. An exquisitely finished picture, though cold in tone, painted on copper and signed with the artist's name at full-length. The figure of the young man in blue, whose face is turned, in profile, to the left, is very excellent.

9½ in. by 12 in.

TENIERS.

- 52 A SMALL CARICATURE PICTURE OF THREE MONKEYS DRESSED AS MONKS, two of them conversing, and the third seated at a distance under a shed by the side of a river. Cold in tone

7 in. by 9½ in.

Painted on panel

J. B. WEENIX.

- 53 A SEAPORT IN SPAIN, with the figures of a merchant, his wife, and children in the foreground

Bales of merchandise occupy a prominent place in one corner. On the left a municipal officer seems taking account of goods which are being weighed in large scales. Ancient walls and clusters of ruined columns, together with a large pedestal surmounted with a group of a lion attacking a horse, seem to designate a city which held considerable importance in ancient times, and of which the prosperity, to judge by the throngs of people who are represented as making their way to and from the distant shipping, has in no way diminished. This picture may be regarded as a most comprehensive and favourable example of the varied talents of a very rare master, whose name, however, is generally familiar to us through his son Jan Weenix, the well-known painter of *Dead Game*. The Louvre contains only one specimen of the father, *Jan Battista*. The picture attributed to him in the Orleans Gallery was not generally accepted as genuine. A fine picture by this master is in the gallery at Stafford House, dated 1651; and another, dated 1649, is engraved in the Leuchtenberg Gallery, No. 162.

Among the merchant's marks on the bales in front of this picture may be recognized the monogram of Peter van Bredael, who was a celebrated painter of subjects of a similar class at this period. He may probably have assisted Weenix in the execution of it.

This picture is particularly noticed in Nagler's *Life of J. B. Weenix* in his valuable *Kunstler-Lexicon*. He conjectures it to be the same as the "Italian seaport with architectural ruins," which Descamps mentioned as a *chef-d'œuvre* in the house of M. vander Linden van Slingelandt at Dort. Descamps wrote his *Lives of the Painters* about 1750. Dr. Waagen also speaks of it as a "large and very carefully executed picture by this rare master."

58 in. by 72 in.

Painted on canvas

WEENIX.

54 A GAME-PIECE

Numerous birds lie scattered about, and among them a dead white swan is prominent in the centre.

P. WOUWERMAN.

55 LANDSCAPE, with waggon and horses, a woman holding a child in her arms, and a man in the corner

A small square picture of brownish tone

P. WOUWERMAN.

56 A SKIRMISH OF CAVALRY ON THE SLOPE OF A HILL

To the extreme left, at foot of the hill, a fort is in flames. Groups of horsemen contending form the centre of the picture, and a large blue banner is raised above them. Wounded men and a horse lie on the ground to the right.

This picture is stated by Smith to be painted in the artist's first manner. It is described in the Supplemental volume to his Catalogue Raisonné, No. 89, p. 169.

42 in. by 54 in.

Signed with the artist's initials, P.H.W., in whitish letters in foreground, below the figure of the man running away with his hands before his eyes

P. WOUWERMAN.

57 THE STORMING OF A TOWN, with cavalry making a sortie

A castle on a rocky height is a prominent feature near the centre. To the left, beyond a barricaded bridge, the cathedral is seen in flames. The centre of the picture is filled with equestrian combatants. To the extreme right, a horseman raising a standard is rushing into the sea, whilst a man clings to the bridle of his horse. Another soldier, still more in front, is being fired at; a shell seems to be exploding at his back. His hat flies off as he rushes towards the water.

This scene of terrible excitement and fury is one of the artist's early works. It is painted on canvas, and very brown and heavy in tone.

53 in. by 73 in.

It is signed at full length and dated, P. H. Wouwermann. A°. 1646, when the artist was in his twenty-sixth year

Described in the Supplemental volume to Smith's Catalogue Raisonné, p. 167, No. 86

RUBENS.

58 MADONNA AND CHILD, a group of two figures only

The Child, with face in profile, stands upon a parapet in front of the Virgin. There is a repetition of this very excellent picture in the Munich Gallery.

41 in. by 30 in.

Painted on panel

Engraved by Mechel whilst in the Dusseldorff Collection in 1776.

It is No. 836 of Smith's Catalogue, and mentioned by Dr. Waagen, p. 126

RUBENS.

59 HOLY FAMILY, a composition of four figures, including St. Elizabeth and St. Joseph

The Infant Saviour stands in the Virgin's lap, having one foot in her left hand. This composition with full-length figures is engraved in line by S. A. Bolswert. Another engraving, to the knees only and omitting the figure of Elizabeth, was engraved in line by Alex. Voet.

45½ in. by 34 in.

Painted on canvas

RUBENS.

60 THE ADORATION OF THE MAGI

A large composition with figures of life-size. A repetition of the picture in the Louvre, which was painted for the church of the Annunciation at Brussels.

99 in. by 82 in.

Painted on canvas

Described by Dr. Waagen, p. 125, and by Smith in his Catalogue Raisonné, No. 840

RUBENS.

61 MELEAGER PRESENTING THE WILD BOAR TO ATALANTA

This picture has been engraved, the reverse way, in line, and on a small scale, by Cornelius Bloemart.

52½ in. by 41 in.

Painted on panel

No. 841 of Smith's Catalogue Raisonné

Exhibited at the British Institution, 1861

RUBENS.

62 THE RETURN OF THE HOLY FAMILY FROM EGYPT

The three figures advance to the left. The youthful Saviour is seen walking between the Virgin and Joseph, the latter of whom leads the ass, and is pointing the way. The Saviour has a short staff in one hand and with the other holds that of the Virgin, who wears a broad-brimmed hat with a white veil falling over the side of it. A palm tree is conspicuous among other trees in the centre of the background; water and low mountains appear to the left.

This picture possesses remarkable brilliancy, and at the same time great simplicity of execution.

Various repetitions of this composition are to be met with. One of the finest, and at the same time converted into a different shape by having greater width than height, is at Holkham, the seat of the Earl of Leicester. (Waagen, vol. iii. p. 419.) Engraved the reverse way by Vorsterman in 1620, and also by M'Ardell. Mrs. Jameson, in a note at p. 75 of her translation of Dr. Waagen's 'Essay on Rubens,' especially mentions this picture. Figures of the size of life.

90 in. by 59 in.

Painted on canvas

It is described in Smith's Catalogue, No. 830, and also by Dr. Waagen, vol. iii. p. 124

RUBENS.

63 A HOLY FAMILY, a composition of three figures

The Infant Saviour seated on a white cushion in his mother's lap, while Joseph, with his face seen directly in profile, completes the group. The reflected lights on the face of the Virgin deserve notice for their extreme clearness.

41 in. by 30 in.

Painted on panel

Described by Smith in his Catalogue, No. 835

RUBENS.

64 "SUFFER THE LITTLE CHILDREN TO COME UNTO ME"—St. Mark,
chap. x. verses 13 and 14

The Saviour, seated in a stone seat, is in the act of blessing the eldest of four children introduced by the parents. Three Apostles stand round the Saviour. A composition of ten figures, life-size, half-length.

The painter has evidently made use of this historical event in the life of our Lord to form an impressive portrait group. Smith, who describes this picture in his Catalogue, No. 845, attributes it to Diepenbeck; whilst Dr. Waagen, vol. iii. p. 125, although struck by the unusual style of execution, seems satisfied with its authenticity. This picture is attributed in the 'English Connoisseur,' a work published as far back as 1766, to a scholar of Rubens.

52 in. by 77 in.

Painted on canvas

RUBENS.

65 THE DEPARTURE OF LOT AND HIS FAMILY FROM SODOM

A winged angel urges Lot forward, who turns back reluctantly to the right; his wife is seen, in profile, beyond him shedding tears; the daughters follow laden with bundles and baskets. Massive columns, as in Raphael's cartoon of the Beautiful Gate, form the background. A second angel behind Lot points back to the right; a small white dog bounds forward in advance of all the figures.

Figures the size of life. A brilliant picture.

85 in. by 96 in.

Presented by the City of Antwerp to the great Duke of Marlborough

Described in Smith's Catalogue, No. 826, and by Dr. Waagen, vol. iii. p. 124

Exhibited at Burlington House, 1885

Engraved by Vorsterman

Painted on canvas

RUBENS.

66 THE HOLY FAMILY ASSEMBLED IN AN APARTMENT, with a large chimney on the right-hand side

A large upright picture, with figures the size of life. The Virgin, in a red dress, is seen seated, in profile, to the left, and forms the centre of the picture, holding the naked Infant Saviour, who raises his hand endearingly to her face, the youthful St. John on the left hand, clad only in a goat's-skin, stands at her knees with his back to the spectator, and gazing earnestly at the Saviour, presents a lamb which jumps up beside him. Joseph also puts his hand to the lamb. Elizabeth, on the opposite side, with pleasure in her face, rests both her hands on the head of the cradle in the foreground, and observes their movements intently.

A very fine drawing, of a circular form, by Rubens for this composition was recently acquired from the Lawrence and Woodburn Collections for the British Museum.

87 in. by 58½ in.

Described in Smith's Catalogue, No. 837, but not mentioned by Dr. Waagen

Engraved the reverse way by Vorsterman, and dated 1620

RUBENS.

67 THE INFANT SAVIOUR CARESSING A LAMB WHICH KNEELS BEFORE HIM, presented by the youthful St. John

A landscape background, with a distant brook to the extreme left.

A large line-engraving exists of a similar composition to this, but with the figure of Christ in a long tunic.

This picture was purchased abroad by Susan Duchess of Marlborough, grandmother of the present Duke.

24 in. by 31½ in.

Painted on canvas

RUBENS.

68 THE DISTRIBUTION OF THE ROSARY; a finished sketch, on panel, for a large altar-piece

The Virgin, seated on a lofty and architecturally adorned throne, gives a rosary to St. Dominic as he stands with St. James and St. Thomas Aquinas on her right hand; whilst the Infant Saviour, standing on His mother's lap, lays His hand on the head of the Magdalen, who reverently kisses his foot; St. Theresa and St. Francis are behind her on the extreme right. Four winged angels stand on a lower eminence at the feet of the Virgin, and assist in distributing rosaries to the three kneeling potentates of the Imperial family. Cushions are placed on the ground, both for their knees and for crowns beside them. The Archduke Ferdinand kneels alone, on one knee, below St. Dominic. The Archduke Albert and Isabella are together on the right side below St. Catherine; the former is receiving a rosary from the boy angel at the feet of the Virgin; Isabella appears wrapt in contemplation. The group of three saints on the right hand worshipping the Saviour have no direct reference to the rosary.

The front kneeling figures are remarkable not only for portraiture, but for the extreme richness and details of their costume. As St. Theresa, so prominently introduced, was not canonized by Gregory XV. till 1621 (Mrs. Jameson, Mon. Ord., p. 439), and as the Archduke Albert died in the same year, we may reasonably assign that date to the picture. Indeed the death of the Archduke would satisfactorily account for the picture never having been executed on a large scale. Dr. Waagen, however, p. 130, assigns it to the first years after Rubens' return from Italy in 1608.

The use of the Rosary, first instituted by St. Dominic during his sojourn in Languedoc, was revived by Alanus de Rupe, an English Dominican monk, in 1460. It was not, however, till after the victory over the Turks at Lepanto in 1571 that the rosary became prominently introduced in art. Pope Gregory XIII. instituted the Festival of the Rosary to commemorate the overthrow of the infidels, and from that period the "Madonna del Rosario" became a frequent subject with painters. Don Ferdinand, for whom this altar-piece was probably intended, and who is here represented in the act of receiving a rosary from the Apostle of Spain, was born in the same year as the battle of Lepanto, 1571. A very interesting picture of this subject, painted by M. A. da Caravaggio, is now in the Gallery at Vienna. See Haas, Galerie de Vienne, vol. ii. pl. 78.

26 in. by 20 in.

Smith describes this picture in his Catalogue Raisonné, No. 843, but with many inaccuracies

Painted on oak panel, prepared with a white plaster ground

RUBENS.

69 HEAD OF A FEMALE, life-size, turned to the left, in a circular frame

13 in. diam.

RUBENS.

70 PARACELSUS

The name given to the portrait of a remarkably fat, beardless, and ruddy complexioned young man. He is represented facing the spectator, and looking over a stone parapet on which he rests his left hand, the right holds a small book. The heavy brown fur to his cap, which partially shows the red lining, gives him a singularly wild appearance. The distant landscape, with a fortress upon a winding river and a bridge across it, is very blue in tone. Paracelsus died 36 years before Rubens was born.

Paracelsus was a noted empiric. He was the son of a physician, and born near Zurich in 1493. In 1526 he was chosen Professor of Medicine and Philosophy at Basle. During his travels Paracelsus had acquired considerable practical knowledge; but his early education had been entirely neglected by his father. He assumed the compound appellation Philippus Aureolus Theophrastus Paracelsus Bombast ab Hohenheim Eremita. Bombastus is said to have been the family name. Notwithstanding his boasted possession of the Philosopher's Stone and the Elixir of Life, he died in poverty at an hospital at Salzburg, 1541, at the early age of forty-eight.

30 in. by 21 in.

Painted on panel

Engraved in Velly Villaret's "Histoire de France," vol. vi. of portraits

Described in Smith's Catalogue, No. 827, and by Dr. Waagen, vol. iii. p. 124

RUBENS.

71 HIS OWN PORTRAIT, dressed in black and wearing a black hat

Life-size, turned to the right. A duplicate of the pictures in Florence, and in the Royal collection at Windsor. (Zannoni, Galleria di Firenze; Ritratti di Pittori, vol. ii. p. 151.)

30½ in. by 24¾ in.

Painted on canvas

From the Collection of Antonio Micheli

Mentioned in Smith's Catalogue, No. 844

RUBENS.

72 ANNE OF AUSTRIA

A life-size portrait, to the knees, of Anne of Austria, daughter of Philip III., King of Spain, Queen of Louis XIII. and Regent of France during the minority of her son Louis XIV. She is represented seated in a magnificent apartment, probably the "Salle des Caryatides" of the Louvre; a rich green curtain embroidered with golden fleurs de lis is suspended behind her chair. The white ruff is very large and fan-shaped, and a black lace ornament and veil surround her light-brown hair. Her white delicate hands are somewhat ostentatiously shown upon her black dress, which accords remarkably with a passage in the subsequent description by Madame de Motteville.

Her right hand holds a small brown muff. The complexion is very pink and fresh, cheeks and lips pale vermilion, eyeballs pale grey, and hair flaxen shaded with grey.

This picture is probably the one which is numbered 167 in the Catalogue of Rubens's effects taken after his death in 1640, and described "A portrait of the Queen-consort of Louis XIII." It corresponds exactly with the engraving by S. Louÿs, inscribed "Anna Ludovici XIII. Uxor Galliarum et Navarrae Regina. P. P. Rubens pinxit." Another engraving of her by Hondius, much older looking, also exists. It is inscribed ETAT. XXVI., dated 1627. There was also a picture by Rubens of the Queen Regent of France sitting under a canopy, in the collection of the Duke of Buckingham, 1 ft. 9 in. by 2 ft. See the catalogue published by Vertue, page 15.

Anne of Austria, daughter of Philip III. of Spain, and niece of Isabella Clara Eugenia, was born at Valladolid, September 1602, and married, November 1615, to Louis XIII. At the commencement of her widowhood, May 1643, and during the minority of her son, Anne assumed the government of France under the influence of Cardinal Mazarin. During this period the Queen Regent contributed much to the enrichment and decoration of the Louvre. She died 1666.

The insolence of the Duke of Buckingham towards this lady during the arrangements for the marriage of the King's sister with Charles I. of England, led, as is well known, to an unfortunate war between the two nations.

The following interesting description of the personal appearance of Anne of Austria is preserved by Madame de Motteville:—

"Elle me parut, lorsque je vins la saluer en 1632, aussi belle qu'aucune de celles qui composaient son cercle. Elle se coiffait selon la mode d'une coiffure ronde, frisée clair et mettait beaucoup de poudre. Ses cheveux étaient devenu d'une couleur un peu brune, et elle en avait une grande quantité. Elle n'avait pas le teint délicat, ayant même le défaut d'avoir le nez gros, et de mettre à la mode d'Espagne trop de rouge; mais elle était blanche, et jamais il n'y a eu aussi belle peau que la sienne. Ses yeux étaient parfaitement beaux. . . . la couleur mêlée de vert. . . . Sa bouche était petite vermeille. . . . Ses mains et ses bras avaient une beauté surprenante, et toute l'Europe en a ouï publier les louanges; leur blancheur, sans exagération, avait celle de la neige," &c.

Exhibited at Burlington House, 1885

59 in. by 46½ in.

RUBENS.

73 "FILIAL PIETY"

Mrs. Jameson observes of this picture: "This difficult and delicate subject is treated with exceeding refinement and discretion; the expression is noble and affecting; and the colouring, as usual, most admirable."

Two figures of this group are engraved by Alex. Voet. Figures the size of life.

Lord Byron, in his 'Childe Harold,' canto iv, devotes four stanzas to this subject. His friend Sir John Cam Hobhouse cites the ancient authorities for it in his volume of the 'Historical Illustrations,' page 295 beginning with the 148th canto.

"There is a dungeon, in whose dim drear light
What do I gaze on? Nothing: look again!
Two forms are slowly shadowed in my sight—
Two insulated phantoms of the brain:
It is not so; I see them full and plain—
An old man, and a female young and fair."

Festus mentions that a Temple of Piety was built at Rome on a spot where a woman once lived who had nourished her father in prison with her own milk, and was thus the occasion of his being pardoned. Valerius Maximus gives their names Perus and Cimon (Lib. v. Externa, No. 1). There was also a celebrated antique painting of this subject.

76 in. by 72 in.

Painted on canvas

*Described by Dr. Waagen, p. 24, and in Smith's Catalogue,
No. 842*

RUBENS.

74 A BACCHANALIAN SUBJECT

The reeling Silenus, attended by a noisy rabble, advances towards an intoxicated female satyr lying in the foreground, with two young cubs of her own species.

76 in. by 78 in.

RUBENS.

75 VENUS AND CUPID ENDEAVOURING TO RESTRAIN ADONIS FROM
THE CHASE

This magnificently rich picture was presented by the Emperor of Germany to the first Duke of Marlborough. Considered altogether this picture is perhaps one of the finest examples of the power of the master, whether in form, composition, or colour, that can be seen anywhere.

77 in. by 9½ in.

Painted on canvas

Described in Smith's Catalogue, No. 834, and by Dr. Waagen at p. 131

Exhibited at Burlington House, 1885

End of First Day's Sale.

A DESCRIPTION
OF A SERIES OF 120 PAINTINGS BY
DAVID TENIERS.

THE Archduke Leopold William, when governor of the Low Countries, appointed Teniers his principal painter, and gave him the superintendence of his gallery, which contained the works of the most distinguished masters of the Italian as well as of the Flemish school. Many of these pictures had been purchased from the collection of King Charles I., on their dispersion by the Parliament in 1649. Teniers painted small copies of the principal pictures in the Archduke's collection, in which he imitated the particular style of each master so successfully, that he was called the Proteus of painting. These imitations he caused to be engraved and published in a folio volume, dedicated to his patron ; it is now generally called the *Teniers Gallery*. The following is on the title-page :—‘Theatrum Pictorium Davidis Teniers, Antverpiensis pictoris serenissimorum principum Leopoldi Guiljelmi Archiducis Austriae, & Joannis Austriaci pro Philippo IV., Rege Hispaniarum Belgij Gubernatorum. In quo exhibentur ipsius manu delineatae ejusque cura in aes incisae Picturae Archetypae Italicae quas ipse Ser^{mus}. Archidux in Pinacothecam suam Bruxellis collegit.’ The first edition was published at Brussels in 1660, and contains about two hundred engravings.

His own portrait, engraved by Lucas Vorsterman, jun., from a painting by Petrus Thÿs, is prefixed to the volume. The plate is entitled :—

‘David Teniers, Antuerpianus Sereniss^{is}. Leopoldo Archiduci,

& Ioanni Austriaco Belgj Gubernatoribus Pictor familiaris, & Utriqu: à Cubiculis. A^o. M.D.C.LIX. Ætat: 49.'

Teniers painted a picture of the interior of the gallery of Prince Leopold William, exhibiting a collection of fifty pictures. In this painting the Archduke himself is represented dressed in black and wearing a high-crowned hat, in conversation with the artist, and pointing with his cane to one of the pictures.

This painting is still in the collection in the Belvidere Palace at Vienna (page 121 of the catalogue published in 1845 by Albert Krafft), and described also in Smith's 'Catalogue Raisonné,' No. 26 of the works of Teniers.

Most of the pictures were removed from Brussels to Vienna on the retirement of the Archduke from the government of the Netherlands, and are now to be seen in the gallery of the Belvidere at Vienna.

References have been added to Krafft's catalogue of the Belvidere pictures, and to the plates in the 'Galerie de Vienne,' 4 vols. 4to., by Charles Haas.

These pictures were formerly numbered and catalogued by the late Rev. Vaughan Thomas.

Second Day's Sale.

On MONDAY, JUNE 28, 1886,

AT ONE O'CLOCK PRECISELY.

DAVID TENIERS.

76 THE FRONTISPIECE, designed by Teniers for the 'Theatrum Pictorium,' now commonly known as the 'Teniers Gallery,' is engraved in that volume by J. Troÿen.

It represents a portrait of the Archduke Leopold encircled in a wreath, with a sword and baton on one side, and a painter's palette, &c. on the other. Among the stems of the wreath, which comprises the palm branch, laurel, and garden flowers, is twisted a band with the motto "FORTITER SVAVITER" on it.

On the pedestal supporting this centre-piece is a dedication to the Archduke by Teniers, dated A^o. M.D.C.LVIII. A youthful figure of Valour, in full armour, stands at the side, and the busts of five eminent men are ranged on the cornice of an architectural recess in the background. Three boy-Cupids are introducing pictures and a tray of coins, books of music and drawings, and engraving tools lie in the foreground.

Two of the pictures supported by the Cupids are recognisable by being separately engraved in the volume; they were probably special favourites with the owner of the gallery. One of these, the portrait of a young lady, by Palma Vecchio, will be described subsequently. The other picture, however, is not included in the series at Blenheim, and a description of the original, by Giorgione, now preserved in the Belvidere Gallery at Vienna, may not be unacceptable in this place. It represents two male figures, half length. One, wearing a cuirass, but bare-headed, lays his hand on the shoulder of a young man crowned with vine-leaves, and at the same time conceals the handle of a stiletto behind him. The young man, apparently trying to escape, is in the act of drawing his sword. The background is dark, and the picture may be said to exhibit many of the characteristics of Giorgione in full force.

Ridolfi describes this picture in the first edition of his 'Maraviglie dell' Arte,' published in 1648, as still in Venice (vol. i. p. 82), and names the personages as C. Plotius and C. Luscus, on the authority of Valerius Maximus. According to this writer (Lib. vi. 12) Plotius attacked and slew Luscus.

The original, painted on canvas, is in the Belvidere Gallery at Vienna. See Kraft's Catalogue, p. 16, No. 10.

It has also been engraved in mezzotint by Prenner and by G. Leybold in Haas's 'Galerie de Vienne,' pl. 26.

Passavant, in the text which he contributed to the last-named work, remarks that the face of the youth wearing the vine-wreath much resembles that of Giorgione himself, and expresses a suspicion that the real subject of the picture relates to some forgotten incident in the painter's own life.

This picture is engraved in the 'Teniers Gallery,' pl. 23, by J. Troÿen

- 77 ST. NICHOLAS AND A FEMALE SAINT, half-length figures, copied from Bellini

This picture is signed with Teniers' monogram D

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

- 78 THE VIRGIN AND CHILD, full-length figures, seated on a throne.
A tall, narrow picture, copied from Bellini

Painted on canvas stretched upon board

Engraved in the 'Teniers Gallery' by Lisebetius

- 79 A NAKED FEMALE, partially covered with a crimson drapery, seated on the ground at the foot of a leafless tree. A rich landscape beyond. Copied from Bellini

Painted on canvas strained on board

Engraved in the 'Teniers Gallery' by Lisebetius

- 80 ST. SEBASTIAN. A half-length figure, copied from Bellini *(Antwerp)*

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

- 81 COPIED FROM GIORGIONE. Half-length figure of a rough-haired, bearded man, holding a roll of paper in his left hand, and with the other pointing forward

Engraved in the 'Teniers Gallery' by J. Trojen

- 82 PORTRAIT OF A MUSICIAN. Copied from Giorgione

(The late Rev. Vaughan Thomas, who numbered this picture 50, called it "Nero fiddling. Rome burning in the distance.")

Painted upon canvas stretched on board

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun., but not reversed as in all other instances in this series

- 83 ST. JOHN THE EVANGELIST. Copied from Giorgione

He is represented in old age, holding a book open in one hand and his red mantle in the other. The eagle appears at the side behind him.

This picture is still in the Gallery of the Belvidere at Vienna, and described in Albert Krafft's Catalogue, Vienne, 1845, p. 15, Chambre deuxième, No. 3.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

84 EUROPA. Copied from Giorgione

This picture corresponds in size with the Europa by Titian (No. 107), also in this collection

Engraved in the 'Teniers Gallery' by T. van Kessel

85 THREE FIGURES IN A LANDSCAPE. Copied from "The Three Magi," by Giorgione, and subsequently altered by Teniers into three persons of a totally different character

On a careful investigation, the former state of the picture can be traced, showing that it was in the first instance a faithful copy of the original. This is further attested by the engraving by J. Troÿen in the 'Teniers Gallery.'

The original picture is now in the Belvidere Gallery, p. 8, No. 6, of Krafft's Catalogue. Engraved also in Haas's 'Galerie de Vienne,' pl. 25.

86 HERODIAS BEARING THE HEAD OF ST. JOHN IN A CHARGER: the Executioner in profile at her side. Copied from the School of Leonardo da Vinci

The original picture on panel is still in the Belvidere Gallery: see Krafft's Catalogue, p. 37, No. 12.

Engraved in the 'Teniers Gallery' by J. Troÿen

87 ST. SEBASTIAN. Copied from Andrea Mantegna

The original picture is now in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 53, No. 46. Painted on panel.

Engraved in the 'Teniers Gallery' by J. Troÿen

88 THE TOILET OF VENUS. Copied from Correggio

Engraved in the 'Teniers Gallery' by T. van Kessel, and copied again for Landon's Series 'Vie et Œuvre du Corrège,' Paris, 4to. 1811, pl. 66

89 AN INCANTATION. Copied from Correggio

Engraved in the 'Teniers Gallery' by Q. Boel, and also in Landon's 'Vie et Œuvre du Corrège,' pl. 65

90 ADAM AND EVE IN PARADISE. Copied from Padovanino

They are seated under a tree, round the trunk of which the serpent is coiled; a leopard and rabbit are seen on one side.

Engraved in the 'Teniers Gallery' by Q. Boel

91 MOSES STRIKING THE ROCK. Copied from Primaticcio

The original picture is now in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 145, No. 4.

Engraved in the 'Teniers Gallery' by P. Lisebetius

92 JUDITH WITH THE HEAD OF HOLOFERNES. Copied from Saraceno, called Carlo Veneziano

The original picture is still in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 12, No. 41.

Engraved in the 'Teniers Gallery' by J. Trojen

93 CUPID SUBDUING PAN. Copied from Carracci

The god of Love kneels upon Pan, as he struggles on the ground, and ties a cord round his neck. The syrinx and the bow and quiver lie beside them. A tall, upright picture.

Engraved in the 'Teniers Gallery' by J. Trojen

94 VIRGIN AND CHILD SEATED BETWEEN ST. NICHOLAS AND A FEMALE SAINT. Copied from Polidoro Veneziano (Lanzani)

Engraved in the 'Teniers Gallery' by Lisebetius

95 A HOLY FAMILY. Copied from Polidoro Veneziano (Lanzani)

Distant landscape, with sea beyond; towers and buildings

Engraved in the 'Teniers Gallery' by P. Lisebetius

96 A HOLY FAMILY. Copied from Polidoro Veneziano (Lanzani)

The infant St. John brings a lamb to the infant Christ, who, as he stands on the Virgin's lap, leans forward with an expression of pleasure.

Engraved in the 'Teniers Gallery' by P. Lisebetius

97 HERODIAS WITH THE HEAD OF JOHN THE BAPTIST. Copied from Titian

An inner frame is introduced in this painting which does not appear in the engraving.

Engraved in the 'Teniers Gallery' by L. Vorsterman

98 TITIAN. Copied from Titian

His own portrait in a black cap, with long grey beard, a black furred robe, and a turned-down white collar; a triple gold chain round his neck.

The original picture on panel is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 44.

Engraved in the 'Teniers Gallery' by L. Vorsterman

Engraved in 1587 by Agostino Carracci

Engraved also in Haas's 'Galerie de Vienne,' No. 28

99 PORTRAIT OF A GENTLEMAN, bare-headed, with dark beard.

Copied from Titian

A half-length figure in a dark furred robe, holding a letter; the thumb of his left hand thrust into his girdle.

Engraved in the 'Teniers Gallery' by J. Trojén

100 A MALE PORTRAIT. Copied from Titian

Half-length figure, with black-brown hair, in a blue-grey satin dress with slashed sleeves; his left hand holding the grey-white fur trimming of his dress on the opposite side. Dark beard and short straight hair.

Engraved in the 'Teniers Gallery' by J. Trojén

101 A MALE PORTRAIT. Copied from Titian

A half-length figure, with dark beard and black cap, wearing a furred gown; his right hand, with a letter, resting on a table at his side. The thumb of the other hand fixed in his girdle. A ring on the forefinger.

Engraved in the 'Teniers Gallery' by L. Vorsterman,
jun.

dit 1931 in meisen Dessin

102 PORTRAIT OF THE ARTIST'S PHYSICIAN, called IL PARMA. Copied from Titian

A half-length figure, with flowing grey hair, no beard, but small moustaches, in a plain black dress, part of which he holds with his left hand. Two large rings are on his fingers.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 40.

Engraved in the 'Teniers Gallery' by J. Trojén

103 ST. CATHERINE. Copied from Titian

Half-length figure in a white dress.

The original picture is now in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 143, No. 29.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

104 PORTRAIT OF A SCULPTOR, OR ANATOMIST. Copied from Titian

The portrait has till recently been called Sansovino. It is now named Vesalius.

The original picture is now in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 18, No. 24.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

It is also engraved in Haas's 'Galerie de Vienne,' No. 35

105 THE HOLY FAMILY, WITH ZACHARIAS. Copied from Titian

The original picture is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 21, No. 45.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

106 THE VIRGIN AND ST. LOUIS ADORING THE INFANT SAVIOUR. Copied from Titian

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

107 THE RAPE OF EUROPA. Copied from Titian

Engraved in the 'Teniers Gallery' by O. Boel

108 ÆGINA. Copied from Titian

The nymph reclines on a bed, looking upwards to a flame issuing from clouds.

Engraved in the 'Teniers Gallery' by P. Lisebetius

109 ULYSSES ALDROVANDI, THE NATURALIST. Copied from Titian

He holds in his left hand the claw of a small bird; his right hand is raised to his breast.

The original of this picture is painted on canvas, and is considered by Passavant to belong to the class of Titian's finest portraits.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 15, No. 5.

It is also engraved by J. Krepp in Haas's 'Galerie de Vienne,' vol. i. pl. 34. In this engraving there is a cap lying on the table beside him which does not appear in the 'Teniers Gallery' plate.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

110 PORTRAIT OF A LADY. Copied from Titian

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 15, No. 1.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

111 ST. ALOISIUS GONZAGA THE JESUIT. Copied from Titian

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 19, No. 30.

Engraved in the 'Teniers Gallery' by J. Trojén

112 AN ALLEGORY. Copied from Titian

A female figure on her knees embracing a child kneeling beside her, pointing upwards to a ray of light. A winged angel seems about to take charge of the child.

Engraved in the 'Teniers Gallery' by L. Popels

113 PORTRAIT OF A NOBLEMAN. Copied from Titian

Dressed in black, with his left hand on the hilt of his sword; a gold medallion is prominent in his black cap.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 19, No. 27.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

114 LUCRETIA. Copied from Titian

Engraved in the 'Teniers Gallery' by J. Trojén

115 ST. JAMES THE GREATER. Copied from Titian

Seen to the girdle. He holds a staff in one hand, and rests the other on a book.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 17, No. 18.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

116 PORTRAIT OF A NOBLEMAN. Copied from Titian

A half-length figure, wearing a black cap and long black Spanish cloak.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

117 DIANA. Copied from Titian

A half-length figure, standing by a pedestal caressing a spaniel which jumps up to her. A very large arrow is in her right hand. She looks towards the spectator.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

118 BENEDETTO VARCHI, the Historian. Copied from Titian

Holding a small book in his right hand, and resting the left arm upon the pedestal of a column.

The original picture, signed "TITIANUS F.," is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 20, No. 37.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

119 JOHN FREDERICK, ELECTOR OF SAXONY. (?) Copied from Titian

Seated in an arm-chair, wearing a mantle trimmed with fur. He holds a cap in his left hand. Seen to the knees.

The original picture is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 21, No. 46.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

120 VENUS AND CUPID, known as "La Vénus qui se mire." Copied from Titian

A copy from this picture, attributed to Rubens, is at Hampton Court Palace.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

121 HALF-LENGTH PORTRAIT OF A YOUNG LADY. Copied from Titian

She is seen standing, looking at the spectator, holding a small white animal on her hand.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

122 PORTRAIT OF A DOGE OF VENICE. Copied from Tintoret

Nicolas da Ponte, the eighty-seventh Doge of Venice, represented at a very advanced age, seated, wearing the crimson ducal cap and mantle. Seen only to the waist.

The original picture is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 10, No. 26.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

123 THE AGONY IN THE GARDEN. Copied from Tintoret

Engraved in the 'Teniers Gallery' by P. Lisebetius

124 AN AGED MAN ATTENDED BY A BOY. Copied from Tintoret

The original is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 13, No. 48.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

125 A VENETIAN SENATOR. Copied from Tintoret

An old man in a black robe, with white beard. Half-length figure.

The original is in the Belvidere Gallery: see Kraft's Catalogue, p. 8, No. 7.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

126 CATTLE IN A LANDSCAPE. Copied from Tintoret

A cold but clear-toned picture. The cows are white and brown. The distant shepherd pointing to the right wears a crimson jacket.

Engraved in the 'Teniers Gallery' by T. van Kessel

127 LAZARUS BEING LIFTED OUT OF THE TOMB. Copied from Pordenone

Engraved on a double scale in the 'Teniers Gallery' by J. Trojen

128 ST. NICHOLAS. Copied from Paul Veronese

He stands on a rocky shore ; a ship in a storm is in the background. He is represented at full-length, wearing the mitre and episcopal robes. The three balls are on a book in his right hand.

The original picture, on canvas, half the size of life, is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 143, No. 34.

Engraved in the ' Teniers Gallery ' by P. Lisebetius

129 ST. JOHN SEATED, WITH THE LAMB BY HIS SIDE. Copied from Paul Veronese

The original is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 143, No. 35.

Engraved in the ' Teniers Gallery ' by Q. Boel

130 VENUS AND ADONIS. Copied from Paul Veronese

They are seated under the shade of trees and a large drapery. Cupid stands at the side of Venus, and dogs of the chase surround them.

The original is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 141, No. 17.

Engraved in the ' Teniers Gallery ' by T. van Kessel

131 THE RESURRECTION. Copied from Paul Veronese

Four figures. An upright picture.

The original is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 143, No. 32.

Engraved in the ' Teniers Gallery ' by P. Lisebetius

132 ADAM AND EVE AFTER THE EXPULSION. Copied from Paul Veronese

The original is in the Belvidere Gallery at Vienna : see Krafft's Catalogue, p. 139, No. 5.

Engraved in the ' Teniers Gallery ' by J. Troijen

133 THE SACRIFICE OF ISAAC. Copied from Paul Veronese

Engraved in the ' Teniers Gallery ' by P. Lisebetius

134 JESUS ADDRESSING THE WOMAN ON HIS WAY INTO THE HOUSE OF
JAIRUS. Copied from Paul Veronese

A composition of fifteen figures, one-third the size of nature: see
St. Mark v. 33.

The original is in the Belvidere Gallery at Vienna: see Krafft's Cata-
logue, p. 14, No. 52.

Engraved in the 'Teniers Gallery' by J. Trojen

135 ESTHER APPROACHING AHASUERUS. Copied from Paul Veronese

An elaborate composition, with many figures.

This picture is painted on canvas stretched on a frame, and the only
one belonging to the Teniers series on that material.

*Engraved on a double scale in the 'Teniers Gallery' by W.
Hollart*

136 VENUS ENDEAVOURING TO DETAIN ADONIS FROM THE CHASE.
Copied from Schiavone

This composition is taken from the well-known picture now in our
National Gallery.

The original picture is in the Belvidere Gallery at Vienna, and attri-
buted to the School of Titian: see Krafft's Catalogue, p. 14, No. 54.

*Engraved in the 'Teniers Gallery,' where it is ascribed to
Schiavone, by Q. Boel*

137 THE INFANCY OF JUPITER. Copied from Schiavone

Two Corybantes are seen blowing strangely crooked trumpets to drown
the cries of the infant God, who is being suckled by his nurse.

Engraved in the 'Teniers Gallery' by T. van Kessel

138 A HOLY FAMILY. Copied from Schiavone

The infant Saviour bends from the Virgin's lap across the cradle to
kiss St. John. Elizabeth, on the other side, leaning on a book, gazes at
the children. A lamb lies in front of the Virgin's foot-stool.

Engraved in the 'Teniers Gallery' by C. Lauwers

139 THE ESCAPE OF ÆNEAS. Copied from Schiavone

Engraved in the 'Teniers Gallery' by C. Lauwers

140 AN ALLEGORICAL SUBJECT. Copied from Schiavone

Three female figures and a child.

Engraved in the 'Teniers Gallery' by T. van Kessel

141 ADORATION OF THE SHEPHERDS. Copied from Schiavone

An upright picture, with ruins in the background.

The original picture is in the Belvidere Gallery at Vienna : see Kraft's Catalogue, p. 13, No. 47. The figures are on a small scale.

Engraved in the 'Teniers Gallery' by Q. Boel

142 AN HISTORICAL COMPOSITION, with five principal figures. Copied from Schiavone

A female kneeling before two armed warriors. She is attended by two women, one of whom holds a casket. Numerous figures in the background embarking with stores and treasure would indicate that the lady is about to depart.

Engraved in the 'Teniers Gallery' by Q. Boel

143 AN HISTORICAL SKETCH. Copied from Schiavone

Curius Dentatus, the Roman general, refusing the presents of the Samnites.

The original picture is in the Belvidere Gallery at Vienna : see Kraft's Catalogue, p. 146, No. 12.

Engraved in the 'Teniers Gallery' by Q. Boel

144 CHRIST BOUND BEFORE PILATE. Copied from Schiavone

Six half-length figures. The Saviour's hands are tied by cords. His dress is grey. Pilate wears red and yellow.

Engraved in the 'Teniers Gallery' by J. Trojen

145 THE ASCENSION. Copied from Bassano

An upright picture with an arched top.

Engraved in the 'Teniers Gallery' by J. Trojen

146 PORTRAIT OF AN ECCLESIASTIC. Copied from Bassano

Dressed in a white surplice, with dark eyes, moustaches, and beard, and a rather bald and round head. Seen to the elbows.

Engraved in the 'Teniers Gallery' by J. Trojen

147 A SHEPHERD BOY PLAYING A PIPE. Copied from Bassano

Crowned with vine leaves, and looking at the spectator.

The original picture, in the Belvidere Gallery at Vienna, is signed on the background "FRANC.BASS.FEC." It is painted on copper: see Krafft's Catalogue, p. 8, No. 8.


Engraved in the 'Teniers Gallery' by J. Trojen

148 A LANDSCAPE, WITH SHEEP AND GOATS. Copied from Bassano

Engraved in the 'Teniers Gallery' by Q. Boel

149 THE GOOD SAMARITAN. Copied from Bassano

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 9, No. 12.

The monogram  and 17 are marked on the back of the panel of this picture.

Engraved in the 'Teniers Gallery' by Q. Boel

150 ST. JEROME. Copied from Palma Giovane

The saint is seen naked, seated among rocks reading the Scriptures. A skull is placed on a rock at his side. The lion sleeps in the foreground.

Engraved in the 'Teniers Gallery' by Q. Boel

151 THE MAGDALENE DYING IN THE WILDERNESS. Copied from Palma Giovane

Engraved in the 'Teniers Gallery' by T. van Kessel

152 ST. JOHN IN THE WILDERNESS. Copied from Palma Giovane

Seated among rocks holding a reed-cross. The lamb lies in the foreground.

Engraved in the 'Teniers Gallery' by J. Trojen

153 ST. MARY OF EGYPT DYING. Copied from Palma Giovane

A very emaciated form, with long hair, reclining on a rock among wild trees. A cross made of branches of trees planted before her.

Engraved in the 'Teniers Gallery' by P. Liscebtius

- 154 THE SAVIOUR RISEN FROM THE TOMB. Copied from Palma Vecchio

He holds the banner of redemption, and exhibits the wounds in the hands and feet.

Engraved in the 'Teniers Gallery' by R. Eynhouedts

- 155 DANIEL IN THE LIONS' DEN. Copied from Palma Giovane

An angel descends with a basket of loaves. Daniel is seated on the ground with his hands folded in prayer.

Engraved in the 'Teniers Gallery' by J. Trojen

- 156 ST. JOHN THE BAPTIST. Copied from Palma Giovane

He is represented as a full-grown man drawing water from the spring. The lamb jumps up beside him, as if anxious for the draught.

Engraved in the 'Teniers Gallery' by J. Trojen

- 157 A HOLY FAMILY. Copied from Palma Giovane

The Virgin, seen to the knees, folds her hands in prayer as she observes the two infants embracing.

The picture is marked at the back .

Engraved in the 'Teniers Gallery' by P. Lisebetius

- 158 CAIN KILLING ABEL. Copied from Palma Giovane

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 147, No. 22.

Engraved in the 'Teniers Gallery' by P. Lisebetius

- 159 SALVATOR MUNDI. Copied from Palma Giovane

Resting the left hand on a globe, and raising the right in the act of blessing. A half-length figure.

Engraved in the 'Teniers Gallery' by J. Trojen

- 160 ST. PETER. Copied from Palma Giovane

A half-length figure, very aged, holding the book and one key only.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

- 161 ST. PAUL. Copied from Palma Giovane

A corresponding figure to the preceding. He rests the book on a table, and retains the sword in his left hand; the right arm is raised pointing upwards.

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

162 PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio

Seen nearly to the knees, standing with one hand resting on her hip, and the other raised to her long, luxuriant light tresses. Dark background. Her dress is white; her hair light brown.

Engraved in the 'Teniers Gallery' by L. Vorsterman

163 HERODIAS WITH THE HEAD OF ST. JOHN. Copied from Palma Giovane

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 12, No. 39.

Engraved in the 'Teniers Gallery' by J. Troijen

164 ST. JUSTINA OF PADUA. Copied from Palma Giovane

A seated figure, seen to the knees, with a book before her, and a dagger plunged into her bosom. Gondolas on the water are seen in the background.

Engraved in the 'Teniers Gallery' by J. Troijen

165 PORTRAIT OF A BEARDLESS OLD MAN. Copied from Palma Vecchio

He wears a black cap over his long yellow-grey hair, and holds his black mantle with one hand. Sky and rocks form the background.

Engraved in the 'Teniers Gallery' by J. Troijen

166 AN ANGEL IN ADORATION. Copied from Palma Vecchio

Half-length figure, with hands folded in prayer. The colour of the dress is a madder-red, with blue collar and rich brown hair.

Engraved in the 'Teniers Gallery' by L. Vorsterman

167 AN ANGEL IN ADORATION. Copied from Palma Vecchio

Companion picture to the preceding. The hands are crossed on the breast. The dress here is green.

Engraved in the 'Teniers Gallery' by L. Vorsterman

168 PORTRAIT OF VIOLANTE, THE PAINTER'S DAUGHTER. Copied from Palma Vecchio

Seen to the waist, wearing very full sleeves. Her hair is flaxen and flowing. She wears a violet on her bosom. A pale-blue mantle over her left arm, hanging also behind the right shoulder.

The original picture, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 16, No. 11.

This picture is also introduced in the frontispiece to the 'Teniers Gallery,' engraved by Trojen.

Engraved in the 'Teniers Gallery' by L. Vorsterman

169 PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio

Richly dressed, with flaxen hair, and holding in one hand a fan of feathers.

The original, painted on panel, is in the Belvidere Gallery at Vienna, see Krafft's Catalogue, p. 16, No. 9.

Engraved in the 'Teniers Gallery' by L. Vorsterman

170 PORTRAIT OF A YOUNG LADY. Copied from Palma Vecchio

Dressed in rich green silk lined with orange, with a white under-dress, holding a small brown circular box in one hand. Her hair is a rich light brown, with dark eyes.

The original, painted on panel, is in the Belvidere Gallery at Vienna, see Krafft's Catalogue, p. 16, No. 12.

Engraved in the 'Teniers Gallery' by L. Vorsterman

171 A NAKED FEMALE, partially enveloped in a richly-embroidered drapery. Copied from Palma Giovane

Seen to the knees, crowned with white and pink flowers, and holding roses in her lap. Light-brown hair and grey drapery.

Engraved in the 'Teniers Gallery' by J. Trojen

172 THE VIRGIN AND CHILD, WITH SAINTS. Copied from Palma Giovane

Half-length figures. St. Catherine with the wheel and palm-branch on one side, and St. John, as a bearded man, with cross and scroll attached to it, on the other.

173 APOLLO PLAYING MARSYAS. Copied from Palma Giovane

Marsyas is bound to a tree. A violin lies near Apollo.

Engraved in the 'Teniers Gallery' by P. Lisebetius

174 PAN PLAYING ON HIS PIPES IN PRESENCE OF APOLLO AND MIDAS.* Copied from Palma Giovane

Engraved in the 'Teniers Gallery' by T. van Kessel

165th, Vienna,
by St. James

175 CAIN KILLING ABEL. Copied from Palma Giovane

An upright square picture, with much breadth of shadow on the figures. Abel falls with his head towards the spectator.

Engraved in the 'Teniers Gallery' by P. Lisebetius

176 VIRGIN AND CHILD, AND SAINTS. Copied from Palma Vecchio

The infant Saviour stands in the Virgin's lap, and receives a banner from St. Ursula, who kneels with three other virgins at his feet. On the opposite side of the picture, St. Mark is seated, with his head covered, writing in a book.

The original is in the Belvidere Gallery at Vienna; see Krafft's Catalogue, p. 16, No. 8. It is engraved by Kotterba in Haas's 'Galerie de Vienne,' pl. 39.

Passavant, in speaking of this picture, says that it was removed, together with the rest of the collection, from Brussels to Vienna in 1657.

Engraved in the 'Teniers Gallery' by P. Lisebetius

177 THE FALL. Copied from Paris Bordone

Eve holds the apple towards Adam. He seems to avoid it.

Engraved in the 'Teniers Gallery' by Lisebetius

178 VENUS AND CUPID. Copied from Paris Bordone

Venus reclines on the ground under a tree, holding an arrow in one hand, and stretches the other towards Cupid, who approaches her with a basket of fruit. A rich landscape background.

Engraved in the 'Teniers Gallery' by P. Lisebetius

179 THE BLIND LEADING THE BLIND. Copied from Domenico Feti

A landscape with four figures.

Engraved in the 'Teniers Gallery' by Q. Boel

180 ANDROMEDA. Copied from Domenico Feti

Engraved in the 'Teniers Gallery' by Q. Boel

181 THE TRIUMPH OF GALATEA. Copied from Domenico Feti

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 147, No. 17. The figures in the original are small.

Engraved in the 'Teniers Gallery' by Q. Boel

182 ST. MARGARET VICTORIOUS OVER SIN. Copied from Domenico Feti

She holds the demon at her feet by a cord, and looks upward to a flood of light which bursts over an altar with bas-reliefs on it.

The original, painted on panel, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 153, No. 29.

Engraved in the 'Teniers Gallery' by Q. Boel

183 THE MARRIAGE OF ST. CATHERINE. Copied from Domenico Feti

The original, painted on canvas, is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 31, No. 46.

Engraved in the 'Teniers Gallery' by P. Lisebetius

Engraved also by Axmann in Haas's 'Galerie de Vienne,' pl. 82

184 ST. PETER IN REPENTANCE. Copied from Guido Reni

An octagonal picture. A very aged head; both hands are seen.

The original is in the Belvidere Gallery at Vienna: see Krafft's Catalogue, p. 45, No. 22.

Engraved in the 'Teniers Gallery' by L. Vorsterman

185 SUSANNA AND THE ELDERS. Copied from Guido

Three full-length figures.

Engraved in the 'Teniers Gallery' by T. van Kessel

186 SUSANNA AND THE ELDERS. Copied from Guido

Half-length figures. Susanna wears a turban.

There is a repetition of the original of this picture in the National Gallery.

Engraved in the 'Teniers Gallery' by P. Lisebetius

187 ST. JEROME SEATED BEFORE HIS CELL, AND HOLDING UP A CRUCIFIX. Copied from Dosso Dossi

A long picture, remarkable for the punning device by which the painter expressed his name. A human bone is thrust through a large letter D in the foreground.

The original picture, upon canvas, is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 49, No. 8.

Passavant observes that the original has been much injured by time.

Engraved in the 'Teniers Gallery' by Q. Boel

It is also engraved by Kovatsch in Haas's 'Galerie de Vienne,' pl. 15

188 ANGELS BEARING THE BODY OF ST CATHERINE

A composition of six figures.

The inscription on this plate attributes the original to "C. Byioni."

Engraved in the 'Teniers Gallery' by J. Troijen

189 ECCO HOMO. Copied from Varotari or Padovanino

A half-length figure of the Saviour crowned with thorns; the hands tied, and holding a reed.

The inscription on this plate attributes the original to "P. Varrotary."

Engraved in the 'Teniers Gallery' by J. Troijen

190 MATER DOLOROSA

A half-length figure. Companion to the preceding picture.

Engraved in the 'Teniers Gallery' by J. Troijen

191 MARTHA IMPLORES MARY MAGDALENE TO ABANDON HER VANITY. Copied from G. B. Lopicino

The figures are seen to the knees.

The original picture is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 37, No. 19.

Engraved in the 'Teniers Gallery' by J. Troijen

1931 in the Bremen
Museum

192 PORTRAIT OF AN ECCLESIASTIC. Copied from Vincenzio Catena

A half-length figure, representing a canon in a robe of violet patterned silk, holding a large book upright on a table before him with both hands.

The original picture, nearly the size of life, and painted on wood, is in the Belvidere Gallery at Vienna: see Kraft's Catalogue, p. 20, No. 33. The picture is inscribed on the upper part of the plain grey background, "VINCENTIUS CATENA PINXIT."

Engraved in the 'Teniers Gallery' by L. Vorsterman, jun.

The following three pictures do not belong to the Teniers Series.

193 TRAVELLING BEGGARS REPOSING, WITH A DONKEY

*Painted on canvas stretched on a frame
Of doubtful authenticity*

194 THE SNAIL GATHERERS.

Two men and a woman. The latter points to the snail's horns.

*Of doubtful authenticity
Painted on canvas stretched upon board. Marked II at
the back*

195 PORTRAIT OF A VENETIAN SENATOR

A half-length figure, turned to the right, bald-headed, with a grey forked beard; in black robe, edged with grey fur. Both hands shown.

End of Second Day's Sale, and First Portion.

SECOND PORTION.

CATALOGUE
OF
THE COLLECTION OF
PICTURES

AND

PORCELAIN
FROM BLENHEIM PALACE,

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THE DUKE OF MARLBOROUGH,

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MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

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MONDAY, JULY 5, 1886,

And following day,

AT ONE O'CLOCK PRECISELY.



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- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
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- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

Third Day's Sale.

On SATURDAY, JULY 3, 1886,

AT ONE O'CLOCK PRECISELY.

CLAUDE.

200 A CIRCULAR LANDSCAPE

Three figures in foreground, two of them carrying bundles. A town seen above trees, beyond a piece of water, and rich trees on each side.

9 $\frac{1}{4}$ in.

Painted on paper or linen fastened on wood

CLAUDE.

201 A SMALL LANDSCAPE, with trees and water, boats and figures

A female figure, seemingly a captive, appears seated on the left-hand side. A boat with small awning to it close to the shore occupies the centre of the picture. The dark, heavy trees contrast violently with the pale blue sky.

23 in. by 33 $\frac{3}{4}$ in.

Painted on canvas

LAIRESSE.

- 202 A SLEEPING NYMPH SURPRISED BY A SATYR. Two Cupids attend her

53½ in. by 61½ in.

Painted on canvas in the style of Luca Giordano

This picture seems to correspond with one attributed to Rubens in the earlier catalogues

P. VERONESE, After.

- 203 THE MARRIAGE AT CANA

A copy of the celebrated picture in the Louvre

G. STUBBS, R.A.

- 204 PORTRAIT OF A HORSE

LANCRET.

- 205 FÊTE CHAMPÊTRE

In the centre, a youth and a young lady are seated at the foot of a fountain, formed of two Cupids squeezing a dolphin, and carved of grey stone. The youth clad in pink and salmon-coloured satin holds a pair of ivory and blue silk bagpipes; the lady, listening to his conversation, seems observed by a gentleman in cloak and hat a little behind, with strong indications of jealousy. In the fore-ground ducks are swimming in a piece of water, and a little girl on the extreme right is seated near a white and brown dog. Two other groups of lovers, with a basket of flowers and a spaniel, are introduced in the background.

24¼ in. by 29½ in.

Painted on canvas

LANCRET.

- 206 FIGURES BY A ROADSIDE FOUNTAIN

19 in. by 25½ in.

A fancy composition painted on canvas

MACARTHY.

- 207 A SMALL COPY, VERY CAREFULLY PAINTED, OF THE CARLO DOLCI,
FROM THE GRAND CABINET

8½ in. by 6½ in.

MURILLO (SCHOOL OF).

- 208 SPANISH PEASANTS

MURILLO (SCHOOL OF).

- 209 TWO SPANISH PEASANTS AT PLAY. One in ragged red dress pointing to the left as if at a mark for the other to aim at, with bended knuckles. The second lad is on bended knee, dressed in white, with a black hat. A broken plate and pitcher are lying on the ground

Mentioned in the list of works executed by and ascribed to Murillo at the end of Stirling's "Annals of the Artists of Spain," page 1441.

66½ in. by 45½ in.

Painted on canvas, figures the size of life

Very dark and dull brown grey in tone

PATER.

- 210 A FEAST AND MERRYMAKING IN THE OPEN AIR. In the centre is a pot boiling over the fire. Groups of figures recline upon the ground to the left, and a gentleman standing up as if about to dance

UNCERTAIN.

- 211 A BATTLE-PIECE, probably Spanish

The picture is composed principally of soldiers loading and discharging large cannon against an enemy in the distant plain. The cannons are pointed towards the right. Rocks tower on the left. In front, towards the right, is a general mounted on a brown and white horse. Several persons wear broad-brimmed brown hats. Soldiers in steel armour on white horses occupy the extreme right. The picture is well painted, and very interesting as exhibiting foreign costume and details of warfare early in the seventeenth century. A monogram, unfortunately much obliterated, may be partially traced close to the frame, in the centre, below the figure of a youth in blue holding a halberd.

POUSSIN.

212 A SMALL LANDSCAPE, with a town under the brow of a mountain.

A red figure seated in the foreground, in the style of
Nicolas Poussin

12 *in.* by 15½ *in.*

GASPAR POUSSIN.

213 A SMALL LANDSCAPE. Two figures on the left, seated on the
bank of a river. A man riding along a path on the opposite
side

It is stated in "The Beauties of England and Wales," vol. 12, part 2,
p. 403, that Sarah Duchess purchased the works of this master at
any price.

12 *in.* by 15½ *in.*

P. REINAGLE.

214 A SMALL, LONG ITALIAN LANDSCAPE

8½ *in.* by 17 *in.*

SIR J. REYNOLDS (AFTER CORREGGIO).

215 A LARGE HEAD, LIFE-SIZE, OF AN ANGEL, in an oval frame,
looking at the spectator over his right shoulder

17. *in* by 13 *in.*

SIR J. REYNOLDS (AFTER CARACCI).

216 A FINE LIFE-SIZE STUDY OF THE HEAD OF AN OLD MAN WITH
GREY BEARD, and wearing a brown mantle. The face in
profile is raised to the left. The leaves of a large book
occupy the lower corner

22 *in.* by 17½ *in.*

FRANCIS SWAINE.

- 217 A SMALL SEA-PIECE. Vessels in a calm. A man carrying a bundle on a stick appears in front; a boat towing a large ship; and men fishing in a boat on the left

$5\frac{1}{2}$ in. by $7\frac{3}{4}$ in.

Signed in small yellow letters upon brown rocks in foreground

Painted on wood

FRANCIS SWAINE.

- 218 TWO SHIPS IN A GALE; freshly and clearly painted. The sea very grey in colour, and the black outline in many parts too prominent

Marine pictures by Swaine may also be seen in the collection at Hampton Court, Nos. 339, 340 of the Catalogue.

Signed with the Artist's name on a spar in front

The companion

WATTEAU.

- 219 "LE BAL CHAMPÊTRE"

Ball-scene in a large arched vestibule, with numerous figures forming animated groups; a rich garden landscape beyond; two persons, a lady and gentleman, the former with her back to the spectator, are dancing alone. A similar composition to this, with the exception of a rich beaufet of tiers of gold plate and caryatides, in lieu of the fountain, of a female emptying a vase, has been engraved the same size by Scotin. At that time the picture belonged to M. Glucq, "Conseill^{re} au Parlement." A repetition tallying with Scotin's engraving is in the Dulwich Gallery, No. 210, under the name of "Le Bal Champêtre." Another repetition of the highest quality, and corresponding also with Scotin's engraving is at Wroxton Abbey.

$20\frac{3}{4}$ in. by 25 in.

Painted on canvas

WATTEAU.

- 220 A SMALL PICTURE, containing six figures. The central one, a harlequin with a guitar and his face uncovered. A lady and a little boy are seated on the left.

$17\frac{1}{2}$ in. by 14 in.

On canvas

WATTEAU.

221 A SIMILAR PICTURE, containing also six figures

A lady holding a music-book is seated between two gentlemen, one playing a fife and the other a guitar. Above them rises a high rock or fountain. Two lovers are seen in the distance, and also a child climbing up to a vase of flowers.

17½ in. by 14 in.

On canvas

WATTEAU.

222 LA TROUPE ITALIENNE

13½ in. by 11 in.

WATTEAU.

223 FIGURES

13 in. by 11 in.

JOHN WOOTTON.

224 TWO LADS WITH GAME. One is seated, gun in hand, near a rose-bush, under a vase, at the end of a wall; a stag and hare lying at his feet. The other lad is bringing in a buck

Figures, the size of life, admirably painted, and, were it not for certain peculiarities in costume, might almost be taken for a Snyders or a Jan Fyt.

78 in. by 103 in.

Painted on canvas.

VAN LEEN.

225 A GRAND FLOWER-PIECE

Signed

26 in. by 21 in.

VAN LEEN.

226 A FRUIT-PIECE—the companion

26 in. by 21 in.

W. DOBSON.

227 A LARGE FAMILY GROUP, containing seven figures the size of life, seen to the knees

In the centre a lady, dressed in blue, is seated nursing a naked infant, partially wrapped in a scarlet cloth, and having a white skull-cap on its head. The father of the family, on the right-hand side, leans on a terrestrial globe, on which the words ATLANTICVS and AFRICA are traceable; other flourishes also may be discerned. He holds a pair of compasses in his left hand, and with the other takes that of the infant. The eldest son, between the figures of his two parents, seems showing his father a framed drawing or tablet. The grandfather is behind to the extreme right, and two other sons stand at a respectful distance on the opposite side.

This picture is mentioned in Walpole's "Anecdotes of Painting," vol. ii. p. 352, where it is conjectured to represent Francis Carter, an architect, scholar and deputy of Inigo Jones.

Vertue saw this picture at the Duke's house at St. James's, about 1713. Walpole says, "I have seen nothing of Dobson preferable to this; there is the utmost truth in it." He also observes that the face of the man holding the compasses resembles Lilly the astrologer. The style of dress and conventional mode of wearing the hair have much to do with the numerous resemblances in portraits of this period. The face is certainly more like the picture of Lilly in the Ashmolean Museum than in Hollar's well-known engraving of him, dated 1658, ætat 67.

57 in. by 73 in.

Painted on canvas

VAN DYCK (SCHOOL OF).

228 QUEEN HENRIETTA MARIA.

an Agnes with Christ, 1609, 1610?

Full length, in deep blue satin, trimmed with ermine. Her mantle is black, edged with ermine.

She rests her right hand on a table covered with black and yellow, upon which is a glass containing red roses. A yellow curtain descends on this side, and a column is at the back in the centre of the picture.

- A precisely similar composition, the head alone different, was at the Manchester Exhibition of 1857, as a portrait of Lady Ogle, wife to Sir Charles Cavendish, contributed by the Duke of Portland; No. 42 of the Portrait Gallery Catalogue.

93 in. by 56 in.

The picture is mentioned by Dr. Waagen, vol. iii. p. 122, and described in Smith's Catalogue, p. 78, No. 260

VAN DYCK.

- 229 CATHERINE, COUNTESS OF CHESTERFIELD, daughter to Francis Lord Hastings, son to the fourth Duke of Huntingdon

An oval picture, life size, wearing a large black hat and a dress of crimson and orange, trimmed with brown fur. The eyes are fixed upon the spectator, and the face seen in three-quarters turned to the right.

This lady married Philip Stanhope, first Earl of Chesterfield (he was created August 1628), in 1605. According to the date on an engraving by Van Gunst, the picture must have been painted in the year of her death, 1636.

Granger, vol. v., p. 369, seems rather to have confused the daughter of Thomas, Lord Wotton, governess to the Princess Mary, daughter of King Charles I., and created Countess of Chesterfield in her own right 1671, with the daughter of Lord Hastings, who died 1636.

29 in. by 24 in.

Painted on canvas

Described in Smith's Catalogue, No. 259, and mentioned by Dr. Waagen, p. 123

VAN DYCK (SCHOOL OF).

- 230 SMALL OVAL PORTRAIT OF A MAN IN ARMOUR, with turned-down white collar, resembling Cromwell

in. by in.

Painted on linen attached to oak panel

VAN DYCK.

- 231 THOMAS WENTWORTH, EARL OF STRAFFORD, and SIR PHILIP MAINWARING, his Secretary.

Dr. Waagen mentions this picture as "one of the few truly dramatic portrait pictures by Van Dyck," page 130; and Granger quotes this as the original of the engraving which G. Vertue published in 1739.

The excellent condition of this picture distinguishes it from the numerous repetitions. It is more minutely finished than the original picture, which is now at Wentworth House, and belonged to the Marquis of Rockingham. A copy also, once the property of the same Marquis, is at Milton, near Peterborough, to which place it was removed from Harrowden and London in 1782 and 1822. Henry Heskett, a painter,

was much employed for the family in copying Van Dyck portraits. There is a sketch for this composition at Dalkeith, and a copy by Buckshorn (Walpole's "Anecdotes of Painting," p. 327 and 452) at Wentworth Castle. A repetition also at Lord Bradford's.

The Blenheim picture is described by Smith, No. 258, and supposed by him to have belonged to Sir Peter Lely. The Wentworth House picture, according to Dallaway, was exhibited at the British Institution in 1815, and is No. 589 in Smith's Catalogue.

Van Dyck seems to have derived the first idea of this composition from Titian's well-known picture of Cosmo de Medici and his secretary, Bartolommeo Concini, of which several copies exist in England. The one at Kimbolton is called Francis Grand Duke of Tuscany and Macchiavelli; other repetitions are at Ditchley and at Billingbear. The Cottonian one, now in the British Museum, and No. 84 of the Portraits in the Long Gallery, is called Cosmo and Concini.

The points of resemblance between Titian and Van Dyck in these pictures are very remarkable.

51 in. by 57 in.

Painted on canvas

VAN DYCK.

— 232 MARIE DE MEDICIS, widow of Henry IV. of France and mother of Henrietta Maria, queen to King Charles I. of England

A similar portrait, engraved by Van Sompel and P. Pontius, is described by Smith in his "Catalogue Raisonné," No. 597.

Marie de Medicis, daughter of the Grand Duke Francis of Florence, was born 1575 and married in 1600. This portrait represents her at a somewhat advanced period of life, and contrasts strikingly with the pictures of her by Rubens, in the celebrated Luxembourg series at Paris.

Having quarrelled with her son Louis XIII., Marie de Medicis was exiled in 1630. She visited Holland and Great Britain in 1637, and Charles gave her an asylum in 1638. She fled to Holland at the time of the death of Strafford in 1641, and died at last at Cologne, in a state bordering upon destitution, A.D. 1642, aged 67.

This picture was probably once in the Royal collection, as it corresponds with one called "The Queen Mother," in the catalogue of the King's effects in 1649. It was sold for £26.

In the catalogue of the King's pictures it is thus described, page 111, No. 22 :—"Done by Sir Ant. Vandike, bought by the King. Item. A Picture of the Queen's Mother of France, sitting in a chair in a black habit, holding in her right hand a handful of roses; half a figure so big as the life, in a carved gilded frame."

A portrait of this Queen is in the Dulwich Gallery; another, attributed to Pourbus, at Hampton Court, No. 953 of the Catalogue.

45 by in. 38½ in.

Painted on canvas

Mentioned by Smith in his Catalogue, No. 599

VAN DYCK.

- ² 233 HALF-LENGTH PORTRAIT OF KING CHARLES I., life-size, dressed in black satin, with the George suspended from the neck by a blue ribbon. The head is seen somewhat turned to the right. The right hand is introduced. King Charles was born 1600; succeeded to the throne 1625, and died 1649.

42 in. by 32½ in.

Painted on canvas

No. 256 of *Smith's Catalogue*

*Cust p. 263, no. 9, erroneously a
Full length?*

VAN DYCK.

- 234 LADY MORTON AND MRS. KILLIGREW, celebrated beauties.

The lady holding a chaplet of flowers is Mrs. Killigrew. A very fine repetition of the celebrated picture at Wilton House, near Salisbury, the seat of the Earl of Pembroke.

This picture appears to be the same as the one called "The Duchess of Portsmouth and Mrs. Ellen Gwyn, by Van Dyck" in "The English Connoisseur," published in 1766, vol. i. page 18. Dr. Waagen speaks of it, page 128, as a Lely, and in the following terms: "Though flatter and more motley than Van Dyck, this picture nevertheless proves, by its delicate clear colour and elegant design, that Lely sometimes successfully endeavoured to rival that master." In 1823 this picture was attributed to Sir Peter Lely (see J. P. Neale's "Views and Description of Blenheim," page 9); but before that period (see the "Beauties of England and Wales," vol. xii. part 2, page 404, published in 1813) the picture had always been assigned to Van Dyck.

Anne Countess of Morton, niece to George Villiers, Duke of Buckingham, and daughter to Sir Edward Villiers, married Robert Douglas, Lord Dalkeith, who afterwards succeeded his father as Earl of Morton. She was a great favourite with Charles I. and his Queen, and appointed Governess to their daughter Henrietta, afterwards Duchess of Orleans. Lady Morton conveyed this Princess in disguise from Oatlands to France in 1646. Waller presented the following verses to her on New Year's Day, 1650, ætat. 45, at the Louvre:—

"Madam! new years may well expect to find
Welcome from you, to whom they are so kind;
Still as they pass they court and smile on you,
And make your beauty, as themselves, seem new.
To the fair Villars we Dalkeith prefer,
And fairest Morton now as much to her:
So like the sun's advance your titles show,
Which as he rises does the warmer grow." *

Madam Killigrew, "Kate Killigrew," was daughter of Lord Stafford, and Maid of Honour to Queen Henrietta Maria upwards of eight years.

* Waller's Poems, page 42, and notes by Fenton, Bell's edition, page 182.

She was introduced to Her Majesty by the Prince of Wales in 1646 (Bromley's Royal Letters, page 135). In the Nicholas Correspondence, appended to Evelyn's Letters, the Queen of Bohemia, writing to Sir Ed. Nicholas, August 31st, 1654, mentions the death of "poore Killigreue." She was succeeded in attendance upon the Queen by Anne Hyde, afterwards Duchess of York and mother of Queen Anne.—See "Evelyn's Diary and Correspondence," Bohn's edition, 1859, vol. iv. page 206.

49 in. by 57 in.

Compare Smith's Catalogue of Van Dyck's Works, No. 841

VAN DYCK.

235 QUEEN HENRIETTA MARIA, half-length, life-size, dressed in white satin, adorned with coral red

The figure is turned to the left, her right hand taking up some roses which lie on a table. The curtain and table-cover are both of a deep yellow colour. The royal crown is placed beside her on a window-sill. A ring is attached to the bracelet at her wrist.

A similar picture is at Windsor Castle, with a *green* curtain and table cover. It may therefore be supposed that in this instance the blue colour, which would have qualified the yellow, has faded. A repetition of the Windsor picture is at Middleton Park, Oxfordshire. In these instances the crown is laid on the table near the roses.

Henrietta Maria, daughter of Henry IV. of France and Marie de Medicis, was born 1609, and married to King Charles of England in 1625. She quitted England in 1642, and, with the exception of a few very short visits, spent the remainder of her days abroad, and became subject to extreme privation. She died at Colombe, near Paris, 1669, aged 60.

Woodstock was the favourite country palace of this Queen, where she regularly maintained a chapel for her particular religion. The youthful features in this portrait indicate that it was painted soon after her arrival in England; they merit the praises which Waller bestows in his poem addressed to the Queen, occasioned upon sight of Her Majesty's picture, beginning,—

"Well fare the hand which to our humble sight
Presents that beauty which the dazzling light
Of royal splendour hides from weaker eyes,
And all access, save by this art, denies."

42 in. by 32½ in.

Painted on canvas

*Very grey and low in tone, but a remarkably fine picture
Described in Smith's Catalogue, No. 257*

VAN DYCK.

- 236 PORTRAIT OF GENEVIÈVE D'URFÉ, MARQUISE D'HÂVRE AND WIDOW OF THE DUC DE CROY. She is seated in a red chair, with a red curtain in the background

There is an engraving of this picture by P. de Jode, omitting her left hand. A similar picture to this in grisaille is described in Smith's Catalogue, No. 713, as belonging to the Duke of Buecleuch.

This lady was Maid of Honour to Mary de Medicis. The Duc de Croy, Marquis d'Havrech, Hereditary Marshal of the Holy Roman Empire, Privy Councillor to Philip III. of Spain, and Chevalier of the Toison d'Or, died November, 1624. Her second husband, Guy de Harcourt, Marquis de Beuvron, was killed at the siege of Casale in 1628. She married, thirdly, Antoine Comte de Mailly, who distinguished himself at the siege of Rochelle. The lady died previous to 1656.

45 in. by 38½ in.

Painted on canvas

VAN DYCK

- 237 PENELOPE NAUNTON, COUNTESS OF PEMBROKE

A life-sized portrait, in blue satin dress, holding a grey-coloured scarf in her right hand. The figure, seen nearly to the elbow, is turned as if walking to the left: the eyes are bent upon the spectator. She wears pearls in her hair, and a large pearl earring. A very excellent picture.

Smith, in his "Catalogue Raisonné," page 77, No. 254, calls this the Duchess of Richmond.

It corresponds exactly with the engraving of the Countess, dated 1652.

Penelope, daughter of Sir Robert Naunton, Secretary of State to James I., married Philip 5th Earl of Pembroke, who succeeded his father in the honours 1649, and died 1669.

29½ in. by 24½ in.

VAN DYCK.

- 238 MARY, DUCHESS OF RICHMOND, daughter of George Villiers Duke of Buckingham, represented in a blue dress, receiving a pair of gloves from a salver held to her by Mrs. Gibson, her dwarf attendant. Full-length portraits

Mrs. Gibson, the dwarf, was an artist of considerable ability. A portrait in crayons by her of Queen Henrietta Maria is still preserved at Hampton Court. Her name was Anne Shepherd, and her husband, a

dwarf also, was a celebrated painter. The little pair were each 3 ft. 10 in. high. Waller has celebrated their nuptials in one of his prettiest poems. Gibson painted Cromwell several times, and taught Queen Anne and her sister Mary to draw. The following lines from Waller's poem are quaint and pleasing:—

“Thrice happy is that humble pair,
Beneath the level of all care!
Over whose heads those arrows fly
Of sad distrust and jealousy:
Secured in as high extreme
As if the world held none but them.”

Similar pictures are at Lord Denbigh's, Newnham Paddox, and at Wilton House, the Earl of Pembroke's. The Duchess appears, at an early age, in the picture previously described.

84 in. by 51 in.

Mentioned by Dr. Waagen, p. 123

Described in Smith's Catalogue, No. 253

Painted on canvas

GAINSBOROUGH.

239 JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G. He succeeded his brother in the Dukedom, 1732, and died 1771. Life-size, represented as seen in an oval frame

This picture is highly commended by Passavant in his “Kunstreise durch England,” &c., p. 178, ed. Frankfurt, 1833.

30 in. by 25 in.

Signed, at full length, with the painter's name in the left-hand corner

Exhibited at Burlington House

Painted on canvas

MARK GHEERAEDTS.

240 FRANCES HOWARD, COUNTESS OF ESSEX AND SOMERSET

Full length, life size; standing on a Persian carpet by a crimson chair, resting her left hand on a cushion laid across the arms of it. A pair of gloves lie on the cushion. A fan, with yellow feathers, hangs from her girdle on the right side. The dress is of green satin, with

white satin mantle. A chain of red beads, with yellow bows, hangs from her shoulders. The lace of her cuffs and of her ruff is, in accordance with the taste of the day, dyed a deep yellow colour. This fashion went out suddenly, in consequence of a Mrs. Turner, during her trial for participation in the murder of Sir Thomas Overbury, and at her execution also, wearing lace of that colour.

Sir Symonds d'Ewes, in his Autobiography, tells the story thus:—"Mrs. Turner had first brought up that vain and foolish use of yellow starch, coming herself to her trial in a yellow band and cuffs; and therefore, when she was afterwards executed at Tyburn, the hangman had his band and cuffs of the same colour, which made many after that day of either sex to forbear the use of that coloured starch, till at last it grew generally to be detested and disused."—i. 79; Lond., 8vo, 1845, ed. Halliwell. See also Amos's "Great Oyer of Poisoning," p. 46.

The infamous Countess of Somerset, deeply implicated in the poisoning of Sir Thomas Overbury, was eldest daughter of the Earl of Suffolk, and was married, at the age of 13, to the Earl of Essex, son to Robert Devereux, Queen Elizabeth's favourite. Having conceived a passion for Robert Carr, Viscount Rochester, she determined to marry him, and sought a divorce, which was obtained in opposition to the advice of Rochester's friend, Sir Thomas Overbury, who was, in consequence, committed to the Tower and taken off secretly by poison, September 1613. As the Earl of Essex was not averse to the separation, Carr was created Earl, and Frances Howard became Countess of Somerset. In May 1616 they were imprisoned for being accessory to the murder of Sir Thomas Overbury. Four accomplices were executed.

80 in. by 45 in.

H. DE QUILTERY.

241 KING GEORGE I.

Represented half-length, life-size, in steel armour, with red mantle and white fur, holding a truncheon in his right hand, and the Electoral cap on the rock at his elbow. His complexion is sallow, with very dark eyes, and full black wig. Blue sky background. The pale-blue ribbon of the Garter crosses his breast.

George Louis, son of the Electress Sophia Dorothea, and great-grandson of King James I. in the female line, was born in 1660, and in 1681 visited England with the view of paying his addresses to the Princess Anne. He, however, married his cousin, Sophia Dorothea of Zell, the following year. His accession to the throne of England took place in 1714. He was struck with apoplexy whilst visiting his continental dominions 1727, and lies buried at Hanover.

This picture was painted in 1705. There is a fine mezzotint engraving after a similar picture by John Smith.

Painted on canvas

HOLBEIN.

- 242 PORTRAIT OF A YOUNG MAN, painted in the style of Leonardo da Vinci. He wears a black hat, holding the drapery from his shoulder with his right hand; pale countenance, looking at the spectator. The figure is turned to the left

Berlin
6334
Clare

Mentioned by Passavant in his "Kunstreise," p. 178. Horace Walpole also speaks of this picture, and calls it "a very lively head of a young man," p. 94; and p. 79 of the 4to. edition, 1798.

11½ in. by 9¼ in.

Painted on panel

HOLBEIN.

- 243 KING EDWARD VI.; a full-length figure standing on a marble pavement, in brown dress ornamented with black and gold. He wears grey stockings and white shoes. Life-size.

61 in. by 34 in.

Painted on panel

HONTHORST.

- 244 THE INFANTA ISABELLA CLARA EUGENIA, daughter of Philip II. of Spain, and Governess of the Low Countries

This fine portrait, representing the Infanta in advanced life, was probably taken after the death of her husband, the Archduke Albert, in 1621.

She is here seen, life size, to the knees, wearing an enormous ruff, dressed entirely in black, with ruffles at the wrist, resting her right hand on a table, and holding a white handkerchief in her left. A richly-patterned black and yellow curtain forms the background. Rich chains of pearls, are festooned across her chest; and at her left breast, in lieu of the picture-cases, or boxes, so much worn by ladies at this period, a medallion is attached by a white ribbon. The medallion is enriched all round the frame with points like the rays of a star, and bears in the centre a standing figure of the Virgin Mary, holding the infant Saviour in her arms. A blue mantle partly covers the long white dress of the Virgin, as generally represented in Spanish art, and both figures are encircled with a glory of waving flames.

It is difficult to determine whether this device be intended for a religious emblem or the badge of an Order. The Virgin and Child appear in connection with the badges of the Toison d'Or on the reverses of medals of Albert Duke of Bavaria, dated 1565, and Emanuel Duke of Savoy, dated 1601. On the medal of Duke Albert the Virgin is crowned; she holds a sceptre, and is encircled with waving flames, as in the picture before us. The Virgin standing on the crescent, holding the child in her arms, surrounded with glory and encircled with the

legend "Sancta Maria ora pro nobis," also appears on a golden medallion attached to the cap of the Emperor Charles V. in his portrait at Windsor Castle. The Virgin standing on the crescent, and two angels holding a crown over her head as the "Madonna in gloria," may likewise be seen on the neck of the breastplate of a portrait of Philip III. of Spain, by J. Pantoja de la Cruz, at Hampton Court Palace (No. 939 of the Catalogue). The Austrian Order, called the Christian Militia in Moravia, founded at Olmutz in 1618, bears in the centre of the jewel worn by its fraternity, the standing figures of the Virgin and Child, encompassed with glory (see Ashmole's "Order of the Garter," p. 93; No. 96 of engraved plate). Since this Order was bestowed at Vienna on many princes of various countries, March 8th, 1619, and fell into disuse soon after 1624, the period corresponds with the apparent age of the lady in this picture; and we may the more readily infer that a connection with this Moravian Order was intended, as the city where it was founded pertained to her through marriage, and Clara Eugenia might have worn it after 1621 in right of her husband.

This portrait is painted with great power, and quite accords with the energetic character of the lady herself. The right hand expresses a determined grasp, and the folds of her handkerchief and the general tone of the picture exhibit a close affinity to the style of Rubens. The deep blackish shadows, however, betray the inferior hand of Honthorst.

The features correspond, in point of age, with the portraits in the Louvre and Vienna Collections, where the Infanta is represented as an Abbess of the order of St. Clara. These pictures are well known by the engravings of Van Sompel, Hondius, and Vorsterman.

46½ in. by 36 in.

BAROCCIO.

- 245 WHOLE-LENGTH PORTRAIT OF A BOY, life-size, in the robes of the Order of Santiago of Spain, standing on a bare pavement in front of a chair, on which is hung a round white hat adorned with a white-and-red feather; the Red Cross of Santiago is on the breast of his white mantle; his under-dress crimson, with white leggings and shoes. The background dark crimson

A remarkable picture, painted in a very silvery tone and delicately modelled. Much commended by Dr. Passavant in his "Kunstreise," p. 175, but erroneously styled a youthful Knight of St. John.

It was this form of cross which Philip IV. bestowed upon Velasquez by means of a red-paint brush applied to the artist's own portrait, according to the well-known anecdote (see Stirling's "Spanish Painters," vol. ii., pp. 651 and 657). This same cross also appears on a portrait of Ribalta belonging to Sir Wm. Eden, Bart., which was No. 230 of the Manchester Exhibition in 1857. It is again conspicuous on a portrait attributed to Van Dyck, dated 1630, in the collection at Warwick Castle.

54 in. by 41 in.

Painted on canvas

No. 618 of Smith's "Catalogue Raisonné."

GEORGE DANCE, R.A.

- 246 GERTRUDE, second wife of John fourth Duke of Bedford, and
and eldest daughter of John Earl Gower.

Painted on canvas

SIR G. KNELLER.

- 247 HIS ROYAL HIGHNESS THE DUKE OF GLOUCESTER, son to Her
Majesty Queen Anne

Represented full-length in Roman costume, standing by a carved pedestal on which his helmet is laid. His breast-plate and sleeves are of white satin, with a large pale-blue mantle fastened on his right shoulder, and grey stockings. His right hand rests on his hip: the other grasps the sword. A red drapery partly covers the pedestal on the left hand side. Life size.

This Prince William was the only son of Queen Anne who lived to any age. He was the hope of the nation, and especially beloved by William III. The Earl of Marlborough and the Bishop of Salisbury were appointed his instructors. He caught cold by overheating himself in dancing on his birth-day, 1700, when he had just completed his eleventh year.

53 in. by 39 in.

A rich and well-painted picture

SIR P. LELY.

- 248 LORD ROMNEY, in a crimson and white dress

18 in. by 13 in.

SIR P. LELY.

- 249 MR. SIDNEY, in a black dress

18 in. by 13 in.

SIR P. LELY.

250 LADY HENRIETTA BOYLE, COUNTESS OF ROCHESTER

The lady is represented extremely fair, standing in a light blue dress, with brown-grey mantle, resting her left arm on a stone pedestal, and with the right hand gathering a rose. A very pleasing, delicate picture with landscape background. Life size, and rather more than half length.

A replica of one of the series of King Charles's Beauties at Hampton Court.

Engraved in mezzotint by Thomas Watson, and in stipple by J. Thomson, for Mrs. Jameson's "Beauties of the Court of King Charles II.," London, 1833, page 120.

Lady Henrietta Boyle, daughter of Richard first Earl of Burlington, married about 1663 to Lawrence Hyde, Earl of Rochester, son of the great Lord Chancellor Clarendon. She died in 1687.

47 in. by 39 in.

SIR P. LELY.

251 ANNE DUCHESS OF YORK, 1st wife to King James II., and daughter to Lord Chancellor Clarendon

Seated and dressed in rich amber-coloured satin. Her right hand is raised to her long flowing hair; the other hand falls in her lap, with the fingers pointing downwards. A grey-black scarf passes across her chest, and is looped and twined with a pearl necklace; her right elbow rests on yellow-brown drapery, part of a curtain which descends on the left-hand side.

A similar picture is at Hampton Court, and also a large and very fine whole length at the same palace, in the room of King Charles's Beauties.

Anne Hyde was privately married to the Duke of York at Brussels in 1659. She died 1673, leaving two daughters, who became successively queens of England. It was this duchess who began the collection of beauties above alluded to, and which was long known as the "Beauties of Windsor." She commanded Sir Peter Lely to paint for her the handsomest women of the time, commencing with her own lovely maids of honour, Frances and Sarah Jennings, afterwards Lady Tyreconnel and the Duchess of Marlborough.

49 in. by 40 in.

On canvas

SIR P. LELY.

252 JAMES, DUKE OF MONMOUTH

253 PORTRAIT OF THE COUNTESS OF ESSEX

M. J. MIREVELT.

254 PORTRAIT OF A LADY, half-length, wearing a ruff and a somewhat peculiar head-dress of the time of James I.

A very similar picture is preserved among the painted portraits in the British Museum; it is there called Mary Queen of Scots, and was presented many years back by Dr. A. Gifford.

Two large medallions or circular plates of metal are suspended by chains round her neck. They are probably what were termed in those days picture-boxes.

34½ in. by 27 in.

D. MYTENS.

255 HENRY RICH, FIRST EARL OF HOLLAND. A full length, standing in a landscape

This favoured friend of the Duke of Buckingham was employed in 1623 on a special mission to the French Court, to ascertain the views of Marie de Medicis regarding a projected marriage between her daughter and Prince Charles of England. His installation as a Knight of the Garter took place in 1625.

Henry Rich, Earl of Holland, was executed in Palace Yard soon after his Royal Master in 1649.

86 in. by 51½ in.

Painted on canvas

D. MYTENS.

256 GEORGE VILLIERS, DUKE OF BUCKINGHAM, K.G. Full-length, life-size

The figure is dressed entirely in white, standing on a Turkey carpet. The George is suspended from his neck. The hat and feathers are laid on a crimson covered table. His right hand rests on a stick, holding at the same time a letter superscribed "Pr. Mons: Monseigneur le Duc de Buckingh: grand Admiral d'Angleterre, &c." There is a mention in Carpenter's "Van Dyck and his Contemporaries," p. 10, of Mytens having painted a portrait of the Duke.

George Villiers, first Duke of Buckingham, was born 1592. King James I. first saw him at Apethorpe in 1615. He rose at once from Cupbearer to Master of the Horse, and in the following year received the Garter. In 1617 he was appointed Lord High Admiral of England, Ireland, and Wales. He accompanied the Prince Charles incognito to the court of Spain in 1623, where he became the open enemy of Olivares, the reigning favourite at Madrid. Buckingham was appointed in 1625 to escort the Princess Henrietta Maria from Paris to London, and by his conduct gave great offence to the French court. His subsequent animosity to France rendered him universally unpopular, and he was stabbed at Portsmouth by Felton, August 1628, when about to embark on a third expedition to Rochelle.

This picture was very probably in the collection of King Charles I., and corresponds with No. 29, p. 89, of the catalogue by Vanderdort:—"Done by Dan. Mytins. Item. The picture of the Duke of Buckingham, at length, in a white satin suit, with a little round perspective (?) painted by him, in a carved gilded frame."

A similar picture to this is at Milton House, in possession of the family of Earl Fitzwilliam. It was exhibited at the British Institution in 1860, No. 2 of the Catalogue. Another, the bust only, at Middleton Park, in the collection of Lady Jersey. A half-length is at Gorhambury.

84 in. by 51½ in.

Painted on canvas

D. MYTENS.

257 WILLIAM, SECOND DUKE OF HAMILTON, K.G.

Born 1616. Brother to the first Duke. Secretary of State for Scotland. Devotedly attached to the Royal cause. He was killed at the battle of Worcester, 1651. A full-length portrait, life-size, standing

in a landscape with armour around him. The soles of his boots are very peculiarly constructed.

A picture, very similar to this in point of costume and general composition, is in the possession of Lord Ashburnham, and represents John Ashburnham. The portrait is engraved in vol. i. of Drummond's "Noble Families."

This picture is probably from the Royal collection, and described in the King's catalogue, p. 90, No. 30 :—"Done by Dan Mytins. Item The picture of the deceased Lord Marquis of Hamilton at length, in a carved and gilded frame."

82 in. by 51½ in.

Painted on canvas

PANTOJA DE LA CRUZ.

- 258 THE INFANTA ISABELLA CLARA EUGENIA, daughter of Philip II. of Spain, afterwards Archduchess of Austria. She is represented in early life, standing by a table on which her right hand rests. The other hand, holding a glove, is kept in a sling. Her dress is red, embroidered with sprigs and ornaments of silver. The outer mantle is of dark green satin, faced with red

Isabella Clara Eugenia was born 1566; she married the Archduke Albert, son of the Emperor Maximilian II., in 1598, and received as dowry from her father the Netherlands, which she governed conjointly with her husband. After his death in 1621, Rubens, the great painter who had been induced to settle in Antwerp, under their patronage, instead of returning to Italy, was admitted among her councillors. She exchanged her widow's weeds for the habit of the monastic order of St. Clara, and died 1633.

The name of the tawny tint, known to French dyers and grooms as the "Couleur Isabelle," originated with this princess. She vowed at the commencement of the memorable siege of Ostend not to wear any new linen till the city was taken. The siege lasted three years, from 1601 to 1604.

75 in. by 41 in.

Painted on canvas

SIR J. REYNOLDS.

- 259 THE MARQUIS OF TAVISTOCK, in crimson coat, seated and resting his left elbow on a table, on which lie papers and a bronze statuette of Hercules. Life-size

Against the table is leaning a circular picture or bas-relief of warriors on horseback. In front of this again, papers, drawings, and an open book are spread upon a stool. A dark yellow-brown curtain hangs behind. Grey sky appears to the left. The figure is seen somewhat below the knee. A finely composed, admirably painted, and well preserved picture; although deep grey in general tone.

Francis Marquis of Tavistock was brother to Caroline Duchess of Marlborough, and father of Francis fifth Duke of Bedford.

50 in. by 40 in.

Painted on canvas

Engraved in the series of Sir Joshua's Works by S. W.

Reynolds

Mentioned by Dr. Waagen, p. 130.

P. VAN SOMER.

- 261 HENRY PRINCE OF WALES, son to King James I., and elder brother to Charles I.

He was born at Stirling Castle in 1594, and died at St. James's Palace, London, 1612, when in his 19th year. He caught a violent cold during the preparations for a great feast on his taking possession of the royal palace of Woodstock, which had been assigned to him by his father.

Full-length figure, life size, clothed in red, standing by a table, on which he rests his right hand. The dark-green table-cover is bordered with fleurs-de-lis and white and red roses. The George is suspended by a blue ribbon round his neck; a dark-brown curtain is wrapped round a column on the left side of the picture; a landscape in the distance.

75 in. by 41 in.

Painted on canvas

TITIAN.

- 262 PHILIP II. OF SPAIN, a full-length picture, life-size, a repetition of the celebrated portrait in the Studj at Naples

The picture at Naples, which belonged to the Farnese family, is engraved by Joseph Marsigli in the "Museo Borbonico," vol. iv., tav. 16, Napoli, 4to, 1827.

Philip II., the son of the Emperor Charles V., by Isabella of Portugal, was born in 1527. He married Queen Mary of England in 1554, and died in 1598. Notwithstanding his cruel religious persecutions, the world is indebted to Philip for the rare and beautiful Polyglot Bible, which was printed at Antwerp in eight folio volumes, 1569-72.

70 in. by 35 in.

Painted on canvas

VENETIAN SCHOOL.

- 263 PORTRAIT OF A SCULPTOR, a young man dressed in black, and seen to the knees, receiving gifts in his right hand from a cornucopia held by a figure hovering in the right-hand corner. Below, in the distance, trees, and apparently a city gate. A female statue, brownish in tint, lies at the opposite corner. Figure life-size

50 in. by 40 in.

A rich and powerfully-painted picture, in the style of Tintoretto

PAOLO VERONESE.

- 264 PORTRAIT OF A LADY

28½ in. by 24 in.

PAOLO VERONESE.

- 265 A SMALL SQUARE PICTURE OF A LADY'S HEAD, with a very narrow frill

15 in. by 12½ in.

PAOLO VERONESE.

266 THE COMPANION PORTRAIT

J. VAN WYCK.

267 KING WILLIAM III. AT THE BATTLE OF THE BOYNE, which took place July 1, 1690

He is represented in a blue coat and black hat, wearing the ribbon of the Garter, mounted on a white charger galloping to the right; cavalry are seen crossing the river in the background.

27½ in. by 34½ in.

Painted on canvas

Signed on the right-hand sandy bank in black flourishing letters "J. van Wyck," and dated 1692

PORTRAITS.

268 HENRIETTA, SECOND DAUGHTER OF THE KING OF BOHEMIA

269 CARDINAL FLEURY

A bust-portrait, life-size, nearly full face, seen within a painted oval frame. A small red cap covers the top of his head; his hair is silvery, eyeballs grey, and complexion fair. He wears a scarlet mantle and a broad white fur cape, in front of which the Order of the Saint Esprit is suspended by a golden chain.

The character of the Cardinal is fully expressed in his countenance. "His love of peace, the integrity of his dealings, and his strict economy of the finances, were productive of the most beneficial results; but his genius was better calculated to direct the helm in a calm than to guide it in a stormy sea, and he ought to have resigned when he could maintain peace no longer."

Painted on canvas

270 PETER THE GREAT, CZAR OF MUSCOVY

An imposing picture, and one of the best portraits of that monarch existing in England. The Czar is represented the size of life, in steel armour, with a blue mantle embroidered with crowns, and the imperial eagle having lightning in its claws, and bearing on its breast a shield with the device of St. George and the Dragon. A jewelled cross is attached to a blue ribbon across his breast, and hangs at his left side. He holds a baton in his right hand, and rests the left on his hip. His hair is dark, and his monstaches peculiarly thin and black; the complexion is ruddier than in Sir Godfrey Kneller's well-known picture at Hampton Court. The arched crown is at his side on a table, and a cannon to the right. The hilt of his sword terminates in an eagle's head. The figure is seen nearly to the knees.

Peter the Great was born 1672. Had an interview with William III. at Utrecht 1697, and visited England in the following year. Founded Petersburg 1703. Died 1725.

Painted on canvas

271 SIR THOMAS ISHAM. Life-size. By Carlo Maratti

Seated at a table, upon which he rests his right hand, holding a miniature or antique gem set with brilliants. His other hand points far away to the right. His fine, handsome beardless countenance, with a profusion of dark hair hanging down on each side, looks towards the left. A full brown cloak partially covers his red and white dress. The figure is seen to below the knees. A dark-red curtain is discernible in the background.

Sir Thomas Isham, Bart., was son of Sir Justinian Isham, of Lamport. He was a young gentleman of great expectations, but died in 1681.

Painted on canvas.

272 PORTRAIT IN ARMOUR

15¼ in. by 12 in.

273 HEAD OF A BEARDLESS MAN, with white frill and black dress

Although it has hitherto been attributed to Titian, this picture is probably by the hand of a Flemish master who has made a study of Spanish art. This surmise is partially supported by the remarks made by Dr. Waagen at page 123 of his work so frequently referred to.

19 in. by 15½ in.

Painted on oak panel, and very fine in character

End of Third Day's Sale.

THIRD PORTION.

CATALOGUE

OF

THE COLLECTION OF

PICTURES

AND

PORECELAN

FROM BLENHEIM PALACE,

Which, by order of His Grace

THE DUKE OF MARLBOROUGH,

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JULY 10,

MONDAY, JULY 12, 1886,

And following Day,

AT ONE O'CLOCK PRECISELY.

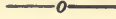


Each portion may be publicly viewed Three Days preceding.

Catalogues of the whole Collection, price One Shilling; by post, One Shilling and Threepence.

Catalogues of each Portion, price Sixpence, may be had at Messrs. CHRISTIE, MANSON & WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.



- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

Sixth Day's Sale.

On SATURDAY. JULY 10, 1886,

AT ONE O'CLOCK PRECISELY.

PICTURES.

F. ALBANO.

630 CUPID OVERPOWERING PAN IN THE PRESENCE OF TWO NYMPHS

A pretty little picture. Similar in composition to the well-known etching of this subject by Agostino Carracci (Bartsch, vol. xviii. p. 103, No. 116), where, however, it is reversed, as the two females appear seated on the left hand. The etching is signed and dated, A.CIN. 1599, with the motto, "Omnia vincit Amor."

A similar picture on a larger scale was contributed by Lord Feversham to the Manchester Exhibition in 1857. No. 317 of the Catalogue.

3½ in. by 6½ in.

Painted on lime-wood

M. ALBERTINELLI.

631 A HOLY FAMILY

St. John receives the embraces of the infant Saviour as he leans forward from the arms of the Virgin. SS. Joseph and Elizabeth are also present.

48 in. by 30 in.

Painted on panel. Figures the size of life

BAROCCIO SCHOOL.

632 A LAUGHING HEAD OF A FEMALE. Life size

BASSANO.

633 A PATRIARCH ON HORSEBACK WELCOMED BY HIS PEOPLE AMIDST
FLOCKS AND HERDS, TENTS AND MOUNTAINS IN THE
DISTANCE

58 in. by 84 in.

Painted on canvas

BONIFAZIO.

634 A LARGE HOLY FAMILY, attended by several saints

The infant Saviour on the lap of the Virgin, who is seated on a raised step, holds a crown over the head of a kneeling female saint, bearing a palm branch; a second female kneels by her side, and a boy angel in the clouds holds out a wreath, which seems to have been prepared for her glorification. Two male saints, one with a cross leaning against a tree, are seated with large books on their knees on the extreme right; St. Elizabeth on the opposite side holds the infant John, who points to the Saviour, having the scroll inscribed "Ecce Agnus Dei" wound round his right arm.

64 in. by 90 in.

BORGOGNONE.

635 A SKIRMISH OF CAVALRY; soldiers in steel armour, a dying horse and prostrate knight are observable in the foreground, horsemen are also seen fighting in the distance on a lower level

18½ in. by 29¼ in.

IL CAMPIDOGGIO.

- 636 A LARGE FRUIT-PIECE, with the figure of a girl in a white veil, archly peeping out from a bower of fruit on the left-hand side. Melons, figs, pomegranates, and grapes lie in heaps and profusion around her

This picture is particularly mentioned in Bryan's "Dictionary of Painters," p. 25, under the Christian name of the artist Angelo.

47 in. by 63 in.

Painted on canvas

CARAVAGGIO.

- 637 THE MAGDALEN

A large full-length figure. One hand is raised to her breast, the other rests on a skull. The vase of ointment is placed on the ground.

LUDOVICO CARRACCI.

- 638 THE HOLY FAMILY, a small arched picture

The Virgin, seated under a tree, holds the Saviour on her lap. St. John kisses him; Joseph, with a staff, and clad in green and orange, gazes earnestly at them. A lamb, at his feet, looks up towards the Virgin. The colours of her dress are somewhat unusual, consisting of a black mantle over a red garment. The nimbus to the heads is composed of rings not seen in perspective. The sky is broken with blue streaks, in the Venetian fashion.

15 in. by 7½ in.

Painted on panel

LUDOVICO CARRACCI.

- 639 THE VIRGIN SEATED UNDER A TREE WITH THE INFANT SAVIOUR IN HER LAP, who turns to embrace a female saint kneeling on the left-hand side. The cradle is in the opposite corner

13 in. by 11 in.

Painted on panel

AGOSTINO CARRACCI

640 MADONNA AND CHILD WITH ST. JOSEPH

A composition of three figures, life-size. Half-length. There is an expression of weakness in the figure of the infant Saviour as he leans back on the shoulder of the Virgin. The head of Joseph is turned in profile to the right, and with closed eyes as if blind.

Agostino Carracci himself made an etching from this composition. See Bartsch,

	AGOS
	TINO
vol. xxi. p. 155, No. 4. It is inscribed	CARAC
	CI.
	INVE.

This picture was sketched by Sir Joshua Reynolds, together with the "Van Dyck" of "Lady Morton and Mrs. Killigrew;" the "Time and Cupid," and Rubens' "Suffer little Children." They are combined on one page in one of Reynolds' sketchbooks purchased by the poet Rogers at the sale of Lady Thomond's property, and after his sale in 1856 transferred to America.

$27\frac{1}{2}$ in. by 24 in.

Painted on canvas

L. CARRACCI.

641 ST. DOMENIC, kneeling at an altar over which the Virgin and Child, attended by angels, appear to him in clouds

$12\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

Painted on copper

A small highly finished picture in good condition

Mentioned by Dr. Waagen, p. 127

CASTIGLIONE.

642 JACOB AND LABAN

The sheep and cattle are finished with the care of Adrian van der Velde, but brown and heavy in colour. The old man dressed in white raises his hands in surprise.

The picture is painted on canvas

CASTIGLIONE.

643 SHEPHERDS JOURNEYING TO BETHLEHEM

A landscape-scene, with numerous figures and cattle. In the centre, a girl dressed in crimson with white sleeves, mounted on a grey horse, is riding away from the spectator, and seemingly being directed by a Moorish figure under the shadow of some trees. A youth in broad red hat plays the double pipes on the right-hand side, and the Angel appearing to the shepherds may be discerned in the distance.

59 in. by 76½ in.

CIGNANI.

644 THE MADONNA AND CHILD. Life size

The Child has a little Cross in his right hand and with his left holds the corner of the Virgin's veil. He seems partly to kneel on the front line of the picture.

27 in. by 19¾ in.

CORREGGIO.

645 A SMALL CIRCULAR PICTURE, of the Angel in the celebrated picture of the Agony in the Garden, belonging to the Duke of Wellington, and of which picture a replica exists in the National Gallery

9 in. diam.

Painted on canvas

CARLO DOLCI.

646 THE ADORATION OF THE MAGI

A small and exquisitely finished picture with many figures in rich dresses. The Virgin on the left side supports the infant Christ standing on the wooden cradle which is placed on a heap of rough square stones. The eldest of the three kings, clad in a full mantle of deep crimson embroidered with gold, kneels and offers to the Saviour a handsome agate cup with gold cover. The Moorish king in turban, kneels on the left side, and Joseph stands behind in lavender dress, with benign countenance. Two angels hover above, scattering roses. The glories are indicated with shell-gold, and the long rays encircling the head of the infant have a remarkably soft and delicate effect.

The general effect of this picture, notwithstanding the freedom of its execution, bears a close resemblance to the works of the early Flemish masters, Van Eyck and Memling. The rich brocades contribute very mainly to this impression; but the picture is an excellent example of the degree to which very minute finish may be rendered compatible with general harmony and facility of execution.

There is a corresponding picture to this, in size and beauty, at Althorp. It is by the same master, and represents "The Marriage of St. Catherine."

28 in. by 22½ in.

Dr. Waagen mentions this picture, vol. iii. p. 122

Painted on canvas

CARLO DOLCI.

647 TWO SMALL AND PLEASING PICTURES OF HEADS OF THE INFANT SAVIOUR AND ST. JOHN, the former holding flowers, the latter a cross, with the "Ecce Agnus Dei" scroll twisted round it

The head of the Saviour is similar to a well known picture by the same painter in the Munich Gallery.

14 in. by 12½ in.

CARLO DOLCI.

648 "LA MADONNA COLLE STELLE"

The Virgin Mary enveloped in a dark-blue mantle, and with eight golden stars in the faint gold-tinged nimbus, or glory, round her head, looks upward with an expression of intense devotion and resignation. She seems to be kneeling at the foot of the cross. The figure, the size of life, is seen three-quarter length. The general tone is deep and solemn. The background is composed of dark, heavy clouds.

This, the chef-d'œuvre of a very popular painter, has elicited ecomiums both from Dr. Waagen, vol. iii. p. 124, and from Passavant, p. 175, who should be remembered as his precursor in investigating the treasures of this country.

45½ in. by 38 in.

Painted on canvas of an octagonal shape

Called "Mary Magdalen" in the "English Connoisseur"

It has been finely engraved by Ed. Mandel, 1848

IL PRETE GENOVESE.

649 ST. LAWRENCE OF GIUSTINIANI OF VENICE DISTRIBUTING IN CHARITY, DURING A FAMINE, THE PRECIOUS EFFECTS, PLATE AND VESTMENTS BELONGING TO HIS CHURCH

He is clothed in a deacon's vestment; his right hand grasps a silver candlestick, whilst the other hand seems just delivering the companion-piece of plate to an old woman whose hand is already engaged in supporting it. A monstrance and chalice lie on the table before him. An old man with a staff, on the extreme right, expresses gratitude by his action.

An oblong composition, deep and brown in tone, with shadows resembling Caravaggio, half-length figures, the size of life.

San Lorenzo Giustiniani was born of a noble family at Venice in 1380. He fled from his home and assumed voluntary poverty. Pope Eugenius IV. created him Bishop of Castello, and Lorenzo subsequently became the Patriarch of Venice. He died 1455, and churches were built to his honour; but he was not canonised before 1690, when Alexander VIII., a Venetian also, had mounted the papal throne. Mrs. Jameson's "Legends of the Monastic Orders," p. 217.

48 in. by 60 in.

Painted on canvas

LUCA GIORDANO.

650 THE ADORATION OF THE SHEPHERDS

A small but elaborate composition.

41 in. by 32 in.

LUCA GIORDANO.

651 THE ADORATION OF THE MAGI

A companion picture to the Adoration of the Shepherds, and equally characteristic of the style of the master. The principal figures wear white dresses. An angel hovers above.

41 in. by 32 in.

Painted on canvas

LUCA GIORDANO.

652 THE NATIVITY AND ADORATION OF THE SHEPHERDS

The Virgin and two angels kneel in adoration before the infant Saviour. The ox looks reverently towards the new-born child (in early paintings it is always represented kneeling). The ass also is introduced in the right hand corner.

The style of the composition shows that Luca Giordano had been much influenced by earlier representations of this subject.

43 in. by 56 in.

LUCA GIORDANO.

653 THE DEATH OF SENECA

A large and powerfully coloured picture, with dark shadows and a somewhat cold tone. The philosopher, quite bald-headed and naked, sits with his feet in a silver basin. Three persons are occupied in writing down his latest sayings. The right hand youth holds an inkpot, and has his legs crossed. Dr. Waagen, p. 131, speaks of this picture as "of unusual finish for the master." Dr. Passavant also mentions it at p. 175 of his "Kunstreise."

The following lines were written by Prior on a similar picture, which is at Burghley House, the seat of the Marquis of Exeter :—

"While cruel Nero only drains
The moral Spaniard's ebbing veins,
By study worn, and slack with age,
How dull, how thoughtless is his rage!
Heighten'd revenge he should have took;
He should have burnt his tutor's book,
And long have reign'd supreme in vice:
One nobler wretch can only rise;
'Tis he whose fury shall deface
The stoic's image in this piece;
For while unhurt, divine Jordain,
Thy work and Seneca's remain,
He still has body, still has soul,
And lives and speaks, restor'd and whole.

Seneca the philosopher, and tutor of the Emperor Nero, was born in Spain. His enormous wealth, and his participation in the knowledge of his master's cruelties, combined to hasten his death. Nero at length sent a message to his old master, A.D. 65, ordering him to die. Seneca directed his veins to be opened, and perished by a lingering death. His last words were taken down by persons called in for the purpose, and were afterwards published. See Tacitus, "Annales," book xv. chap. 61-64.

88 in by 102 in

Painted on canvas

GIORGIONE (SCHOOL OF).

654 A COMPOSITION OF FOUR HALF-LENGTH FIGURES SMALLER THAN LIFE

The infant Saviour, seated on the Virgin's lap, gives a palm-branch to a female saint. A warrior in complete armour, holding banner and shield, stands before them on the left side of the picture.

36 in. by 46 in.

Painted on canvas

GIORGIONE (SCHOOL OF).

655 ST. JEROME AS A PENITENT BEFORE THE CRUCIFIX

His book lies on the ground at his feet, and the crimson Cardinal's hat is placed against the rock under his left elbow, as usual in paintings of this subject. The Saint holds a stone in his right hand wherewith to bruise himself. The lion is seen to the right in full flank. The landscape and distant towers are capitally painted.

39 in. by 64 in.

GUIDO.

656 A FEMALE HEAD

17½ in. by 14 in.

CARLO MARATTI.

657 THE TRIUMPH OF CHRIST OVER SIN, represented by a figure of the Virgin standing on a globe, with her foot on a coiled serpent, which the infant Saviour, held in her arms, pierces with the long staff of a cross

See Mrs. Jameson's "Legends of the Madonna," p. xlix. of Introduction, for explanation of the globe and serpent introduced in pictures of this subject.

The figures are surrounded by angels and angels' heads in clouds and glory. A smaller globe than the one supporting the Virgin appears to the left. This grand composition is one of the most refined productions of the master.

89 in. by 60½ in.

Full-length figures, life-size

Painted on canvas

F. MOLA.

658 A LARGE LANDSCAPE. A piece of water forms the centre of the picture. A shepherd and shepherdess recline under large trees to the right, and goats are introduced in the foreground

61 in. by 93 in.

Highly characteristic of the master

Painted on canvas

NOGARI.

- 659 TWO SMALL PICTURES, IN HANDSOME FRAMES, OF THE HEADS OF AN OLD MAN AND AN OLD WOMAN: the former, dressed in grey, holding a bowl: the latter with white veil on her head, resting with both hands on a crutch

5½ in. by 4 in.

Painted on canvas

PANNINI.

- 660 ANCIENT RUINS

16 in. by 22 in.

A pair

PANNINI.

- 661 ROMAN BUILDINGS—*a pair*

- 662 ROMAN BUILDINGS—*a pair*

RAPHAEL (SCHOOL OF).

- 663 THE HOLY FAMILY, known as the Madonna di Loreto: a composition of three figures, where the Virgin raises the veil from the child, who is awake and stretches forward his arms; St. Joseph is in the background

The original of this picture was formerly in the sanctuary at Loreto, hence the name, from which place it was stolen whilst the French were in possession. The composition is engraved by George Scharf, jun., in woodcut outline, No. 25 of the plates of "Raphael's Holy Families" above referred to.

This picture is mentioned by Passavant in his "Life of Raphael," vol. ii. p. 127. He saw it at Blenheim.

48 in. by 36 in.

RAPHAEL (SCHOOL OF).

- 664 THE HOLY FAMILY, known as "La Belle Jardinière," the original of which is now in the Louvre

The name RAPHA-LO'VR is inscribed on the border of the Virgin's dress behind the staff of St. John. There is no gilding on the picture. The background represents an Italian, and not a Flemish town, as in the picture at Paris.

Passavant saw this picture, and mentions it with praise in his "Life of Raphael," vol. ii., p. 88.

44 in. by 31 in.

Painted on Italian panel

RAPHAEL (SCHOOL OF).

- 665 THE HOLY FAMILY, known as the Madonna della Quercia. The Virgin is seated under an oak, and the two children standing on a cradle, Joseph leaning on an architectural fragment behind

The original picture, which formerly belonged to King Charles I., is now at Madrid. A good old copy still remains at Hampton Court. It is described by Passavant, p. 304. A repetition of this composition, known as "La Lucertola," from a lizard introduced upon the sculptured stone, is at Florence. Engraved by G. Scharf, jun., in small outline, No. 36 of the plate of Raphael's Holy Families, in "Kugler's Handbook of Italian Painting."

55 in. by 42 in.

RAPHAEL (SCHOOL OF).

- 666 THE VIRGIN AND CHILD AND ST. JOHN. The Virgin is represented kneeling, and in the act of raising a veil from the sleeping Jesus, whilst the infant St. John, pointing to the Child, turns laughingly round to the spectator

This composition has been frequently repeated, and may be met with in various galleries, at Lord Westminster's, &c. One of the best-known pictures of this subject belonged to Signor Brocca at Milan, and was engraved by Bridi in Longhena's translation of De Quincy's "Life of Raphael." A circular picture of the same composition was in the Orleans gallery.

The original cartoon, by Raphael's own hand, is still preserved in the Accademia delle Belle Arti at Florence, and it is doubtful whether the master himself ever executed any picture from it.

The cartoon is engraved by F. Ravano for the "Galleria dell' Accademia delle Belle Arti di Firenze." Firenze, folio, 1845, tavola 59.

60 in. by 38½ in.

Painted on canvas. Figures nearly life-size

Elaborately engraved by Bettelini

M. RICCI.

- 667 A LANDSCAPE, with figures and cattle ; and A RIVER SCENE—a
pair
 20 in. by 26½ in.

M. RICCI.

- 668 A LANDSCAPE, with a waggon and cattle on a road ; and A RIVER
 SCENE—a *pair*
 20 in. by 26½ in.

M. RICCI.

- 669 A LANDSCAPE, with buildings and figures ; and A LAKE SCENE
 20 in. by 26½ in.

M. RICCI.

- 670 A LANDSCAPE, with cattle under an archway
 20 in. by 26½ in.

M. RICCI.

- 671 A LANDSCAPE, with a peasant driving cattle
 20 in. by 26½ in.

M. RICCI.

- 672 MOONLIGHT SCENE, with a large rocky arch to the right, under
 which the Holy Family are passing on their flight into
 Egypt. An angel hovers above them swinging a censur
 11½ in. by 13½ in.
On canvas

TINTORETTO SCHOOL.

- 673 THE MASSACRE OF THE INNOCENTS
 26 in. by 37 in.

PHILIP ROOS, commonly called ROSA DA TIVOLI.

- 674 GOATS AND DOGS IN A LANDSCAPE
 57 in. by 81 in.
Painted on canvas

PHILIP ROOS, commonly called ROSA DA TIVOLI.

- 675 A SQUARE PICTURE OF GOATS AND BUFFALOES; the latter standing, and a shepherd with naked back seated before them, and a dog at his side. A herdsman, with ass and sheep, are seen making their way to a city in the central distance

18 in. by 24½ in.

SARACENO.

- 676 THE DEATH OF THE VIRGIN. A small and elaborately painted finished picture in brilliant colouring

This is very probably the picture by Carlo Venetiano (Saraceno), sold at Sir Peter Lely's sale, No. 27, and called "The Blessed Virgin and the Twelve Apostles in a Church." Size, 1 ft. 6 in. by 11 in. See Vertue's edition of the Catalogue, p. 42.

A duplicate of this picture is in the Pinacothek at Munich, No. 592 of the most recent catalogue. Engraved in lithography by Strixner, and by Merkel in line, for "Payne's Galleries of Munich," 4to., vol. ii. p. 28. Engraved by Leclerc in 1619. The large engraving belongs to the series of the Calcographia at Rome.

The masterpiece of Saraceno, according to Nagler, was formerly in the Orleans Gallery; it represents the same subject, and now decorates the chapel of Castle Howard, the seat of the Earl of Carlisle. It corresponds in almost every point, excepting scale, with the pictures at Munich and Blenheim. Waagen, vol. iii. p. 324. The figures are as large as life, and the subject is the Death of the Virgin.

17 in. by 11 in.

Painted on copper

SCHIDONE.

- 677 VIRGIN AND CHILD. Life-size. The Virgin seen to the knees. The Child on her lap leans back laughing. Her right hand is raised as if in play. Her dress is red

27 in. by 19¾ in.

F. SOLIMENA.

- 678 THE MADONNA AND CHILD ATTENDED BY ANGELS. The Infant lies at length on white drapery, a square picture painted in clear and delicate colours. Figures life-size. The Virgin is seen to the elbows
 $30\frac{1}{2}$ in. by $24\frac{1}{2}$ in.

TASSI.

- 679 A SEAPORT, with numerous boats and figures

TEMPESTA.

- 680 A LARGE TALL LANDSCAPE, with rich vegetation and dark trees. Figures standing by a boat occupy the middle distance
 96 in. by 60 in.

TEMPESTA.

- 681 THE COMPANION PICTURE; but a much finer scene, composed of dark trees and well-massed buildings. A water-mill in the centre forms a dark mass against the pale yellow sky. Near this building women are seen washing and wringing out linen. Below these, the water falls and foams among rocks in a picturesque manner. Three men with fishing nets are in the stream in front, and a soldier standing with a venerable old man, seemingly addressing a group of women and children seated on the rocks, complete the foreground to the left
 96 in. by 60 in.

TINTORETTO (SCHOOL OF).

- 682 A SMALL PICTURE OF THE MADONNA, kneeling on clouds, with extended arms
 $20\frac{1}{2}$ in. by $15\frac{1}{2}$ in.
The background is a bright yellow glory

TINTORETTO.

- 683 A COMPANION PICTURE TO THE PRECEDING. The Virgin and Child on clouds above, with various saints below; a small arch-topped, brilliant little picture

With the exception of the prominent reclining figure of St. Paul, recognised by the book, and the sword at his side, and a bishop behind him clad in mitre and mantle, holding a pastoral staff, all the saints wear the white garments belonging to the Camaldolese Order. The yellow mantle of the Virgin is supported by two boy-angels, and on each side of her kneel two saints—the one holding a sword, the other with a golden pitcher or wine vessel, placed on the cloud which supports him. This figure may possibly represent St. Benedict. Below him appears St. Anthony of Padua, bearing lily and cross, and at the feet of St. Paul another saint deserves attention for the peculiar manner in which the thumbs of the folded hands are crossed over one another. Behind the group of the Virgin and Child is a rich yellow glory, whilst the grey clouds at her feet merge harmoniously into a deep blue sky, so as to set off the rich transparent tones of crimson and green, peculiar to St. Paul, to the greatest advantage.

15 in. by $7\frac{1}{2}$ in.

Painted on very thin panel of limewood

TITIAN.

- 684 ST. SEBASTIAN, whole length figure, life-size. He stands against a tree with his right arm bent over his head, the other arm turned behind him. His body is transfixed with three arrows

65 in. by 45 in.

Mentioned by Dr. Waagen, p. 122.

From the Micheli Collection.

TITIAN.

- 685 ST. NICHOLAS OF BARI AND ST. CATHERINE. Two figures from the celebrated "Gloria" of Titian, now preserved in the Picture Gallery of the Vatican

The original painting was executed for the church of San Niccolò dei Frari at Venice, and was removed to Rome during the pontificate of Clement XIV.

See Bunsen's "Beschreibung der Stadt Rom," vol. ii., part 2, p. 430; and also the recent Florentine edition of Vasari, by Le Monnier, vol. xiii. p. 26. It is engraved by Cunego, and also by F. Pagliuolo in Pistolesi's "Vaticano," vol. vi. tav. 74.

St. Catherine holds the palm-branch of martyrdom, and rests her foot

on a portion of the spiked wheel, which is her usual emblem. This emblem is not clearly indicated in Cunego's line-engraving, but it is very distinct in the old contemporary woodcut of Andrea Andreani.

Dr. Waagen mentions this picture, vol. iii. p. 125, under the erroneous denomination of "Pope Gregory and a female Saint."

51 in. by 39 in.

Painted on canvas, of square proportions

ALESSANDRO TURCHI, CALLED ALSO ORBETTO AND
ALESSANDRO VERONESE.

686 THE RAISING OF LAZARUS. The figures are divided into six groups. This picture was formerly in the Chapel of the Palace

66 in. by 12 $\frac{3}{4}$ in.

A long composition painted on black marble

VALENTINO.

687 A LARGE SQUARE PICTURE, on canvas, of a gipsy woman with white head dress, telling a young man's fortune. She holds his right hand. Two persons are looking on; and a soldier wearing a steel helmet is in the act of separating two combatants on the right side of the picture

68 in. by 59 in.

VASARI.

688 ST. JEROME. An upright picture, the figure life-size. He is represented with bare arms and body, writing in a large book which partly rests on his left knee, which is raised by the foot being planted on a low pedestal, supporting also a skull and another volume. The lion attends him in the left hand corner

A very good academic picture, and exceedingly characteristic of this scholar of Michael Angelo and highly-esteemed biographer of the Italian painters.

57 in. by 42 in.

VENETIAN.

689 THE HOLY FAMILY

26½ in. by 33 in.

VENETIAN SCHOOL.

690 PORTRAIT OF A MAN, with a dark beard and very little hair on the head, in a black dress seen to the waist. Probably painted by Moroni. The expression of countenance is remarkably fine

30 in. by 24 in.

Painted on canvas, of a square shape

M. VENUSTI.

691 THE ANNUNCIATION. A small picture. The Virgin is seated at a table with a book on it: a dove and a cat lie on the ground at her feet

The action of the figures is greatly exaggerated. The angel, clad in heavy drapery, soars, in accordance with the taste of Michael Angelo, *without wings*. The style of the picture is between Battista Franco and Goltzius. The attitude of the Virgin corresponds exactly with a study for this subject by Michael Angelo among the Lawrence Drawings. No. 60 of Woodburn's Catalogue in 1836.

13½ in. by 10 in.

Painted on panel

PAOLO VERONESE.

692 EUROPA. A dark long landscape composition, with figures confined to the left side of the picture. Europa is just mounting the bull. Cupid stands in front

A fine picture of this subject, and by the same painter, is in the Ducal Palace at Venice. A small sketch for it was in the Orleans Collection, and now forms a part of our National Gallery.

51½ in. by 74 in.

PAOLO VERONESE (SCHOOL OF).

693 ESTHER BEFORE AHASUERUS

66 in. by 84 in.

Painted on canvas

DA VINCI (SCHOOL OF).

694 THE VIRGIN, wearing a turban, supports the Child with both hands

12½ in. by 8¾ in.

*An oval picture, with very dark background**Painted on panel, in an octagonal frame*

UNKNOWN.

695 CORONATION OF THE VIRGIN

12 in. by 15 in.

UNKNOWN.

696 HEAD OF AN OLD MAN

16 in. by 13 in.

CANALETTO SCHOOL.

697 VIEWS IN VENICE—a pair

CANALETTO SCHOOL.

698 VIEWS IN VENICE—a pair

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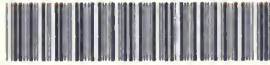
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